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CELEBRATING . . . The Philadelphia Orchestra marked its 50th season with a cake-cutting ceremony at a special concert Nov. 16, repeating the first program in 1900. The cake was also in honor of the conductor, Eugene Ormandy's 50th birthday (Nov. 18). Three musicians of the original orchestra in 1900 were special guests at the concert. L. to r., Harl McDonald, manager; Orville H. Bullitt, president of the Phila. Orchestra Ass'n.; Edward A. Stringer, former violinist; Mr. Ormandy; William Feustel and Nathan Cahan, former cellist and bass player. *(Photo—Jules Schick.)*

Philadelphia Subsidizes Its Orchestra

The Philadelphia Orchestra, hailed as one of the city's proudest assets on its return from its triumphant British tour last spring, recently received another and more tangible tribute from the City Fathers. The City Council has earmarked $100,000 in appropriations for the ensemble in 1950, a sum that will go a long way toward eliminating the Orchestra's annual deficit.

Philadelphia thus joins the parade of other cities which subsidize their orchestras, but it is getting back about $30,000 in municipal admission taxes.

The $100,000 appropriation is not an outright gift, because of legal technicalities. In return, the Orchestra has agreed to give eight free concerts in Convention Hall, scene of the Republican, Democratic and Progressive party conventions in 1948.

While the 3000-seat Academy of Music, where the Orchestra gives its subscription concerts and makes its recordings, has unsurpassed acoustics, those of Convention Hall are not of like quality. But its 15,000 seating capacity has been utilized for occasional benefit programs, and it will serve admirably for the eight concerts of popular character, when many will doubtless hear the Orchestra in person for the first time.

Philadelphia's charter has been interpreted to mean that the city cannot give money outright to any organization without being represented on the board of directors. Its "buying" of eight concerts at $12,500 each gets around that provision. It is quite possible, too, that the mayor or council president will be invited to sit on the Orchestra board.

(At a meeting on Nov. 28 the City Council voted a $50,000 appropriation for the Orchestra, and Mayor Samuel approved it. The $100,000 was said to have been "voted tentatively.")

Mayor Proclaims Special Week

By way of marking the Orchestra's fiftieth season, the first week of October, when its concerts began, was proclaimed "Philadelphia Orchestra Week" by Mayor Bernard Samuel. On Nov. 16—two days before his fiftieth birthday—Eugene Ormandy conducted a repetition of the first program of Nov. 16, 1900. (The initial program was led by the late Fritz Scheel, first conductor, and featured the late Ossip Gabrilowitsch as soloist in Tchaikovsky's B flat minor Concerto. It also included Goldmark's Overture, In Spring; Beethoven's Fifth Symphony, the Weber-Weingartner Invitation to the Dance, and the Entrance of the Gods into Valhalla, from Rheingold.)

Five of the original Orchestra musicians are still living. Charles E. Gerhard, of Beach Haven, N. J., was trombonist until 1946. Nathan Cahan, now of New York, played bass until 1924. Jules Falk, violinist, who is now a concert manager, also served during the first three seasons. Two other string players of that first season were Edward A. Stringer, violin, of Philadelphia, and William Feustel, cello, now of nearby Pitman, N. J.

Two dozen persons were named as "charter listeners" for having attended that first concert in 1900. Among them were Dr. Moses Behrend, internationally famous surgeon, and father of Jeanne Behrend, pianist; Dr. Rollo F. Maitland, noted organist and composer; Mrs. Henri Scott, widow of the basso; and Dr. E. Q. St. John, Philadelphia physician and researcher.

S. L. S.

• • •

Puccini Memorial for "Met"

Though a quarter of a century has gone by since the passing of Puccini, his chief operas seem to be wearing as well as ever. A new test of their stageworthiness was the revival of Manon Lescaut by the Metropolitan in its opening week, after nineteen years' absence from Broadway. Its theatrical potency was again shown to be quite strong, when given with singers of the requisite flair for this type of music. It was the composer's first success—here his rather strenuous lyricism burst into typical bloom—and after that the procession of "hits" was unfailing, through Boheme, Tosca and Madama Butterfly, all unsurpassed "vehicles" for a particular type of emotional appeal and atmospheric and dramatic depiction.

With Fanciulla del West, the vein yielded was not so rich, and of the Trittico only Gianni Schicchi seems to retain its appeal for audiences everywhere, though Il Tabarro and Suor Angelica are revived occasionally. La Rondine is slighter, avowedly on the verge of the Viennese waltz operetta, and Turandot remains the most ambitious musical tapestry, but is fading somewhat.

His works were construction jobs of the most painstaking and skillful type, and his lyric inspiration grew sparser as the years went by—in contradistinction to such a genius as Verdi. Still, it would be difficult to think of the Italian opera repertoire of today without him. Puccini was often copied: his lyric warmth at its best was inimitable. It says much for the viability of these warhorses of the operatic theatre that, in an age of complex, unemotional and often strident composition, his relatively simple scores still exert footlight magic.

Commemorating the 25th anniversary of Puccini's death, a memorial concert will be given at the Metropolitan Opera House on the evening of Dec. 11. Members of the opera orchestra under Giuseppe Antonicelli will provide the accompaniment. Artists to be heard include Elisabetta Barbato, Dorothy Kirsten, June Kelly, Stella Roman, Bidu Sayao, Kurt Baum, Giuseppe di Stefano, Enzo Mascherini, Italo Tajo and Ramon Vinay. The proceeds will be used to create a scholarship fund in Puccini's name, providing further study at La Scala, Milan, for young and promising American lyric artists. A laurel wreath will be sent to the Puccini Museum at Torre del Lago, Italy, in the name of the artists and others participating in the memorial tribute.

R. M. K.

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Seventieth Year
December 1, 1949

FACING THE MUSIC

By Harold C. Schonberg

Literary men have given shabby treatment to the majority of musical instruments. You'd think that out of originality, if nothing else, a novelist would make one of his characters, in moments of emotional stress, lovingly assemble his favorite old clarinet and blow mournful tunes on it. But no. With disgusting unanimity, characters of fiction continue to seat themselves at the piano, or tuck a fiddle under their chin, or burst into plaintive song.

It's hard to assemble an orchestra of players from fiction, drama or poetry. Offhand, I can't think of a single tuba player, for instance, or double bassist. Of singers, we get thousands. There was Browning's Katie Brown, who was going to put Grisi out of business; and James Joyce's Molly Bloom, probably the most professional of the lot; and any number of Shakespeare heroes and heroines. All of Dickens' well-brought-up young ladies were required to sing in a genteel manner, and thus we have Agnes bursting into full song whenever the going in *David Copperfield* required a touch of *gemüthlichkeit*. But none of them happily sit before a cello, or join with their lovers in a spot of chamber music.

THERE are plenty of pianists, too. Again, in Dickens, we find every sweet young lady required to play the piano of an evening home in the parlor, with bright-eyed Love beating frantic wings in the corner. Agnes, that awesome paragon of dutiful femininity, likes nothing better than to play duets with Mrs. Strong. A much more decided young lady, Becky Sharp in *Vanity Fair*, is another of the tribe who sing and play. Remember the famous party at Gaunt House, where Becky was having a rough time with Lady Bareacres and the other dowagers? Lady Steyne takes pity on her: asks her to play and sing. "She sang religious songs of Mozart, which had been early favorites of Lady Steyne, and with such sweetness and tenderness that the lady, lingering around the piano, sat down by its side and listened until the tears rolled down her eyes." Good for Becky; but she was ever thus resourceful, and Thackeray loved her better than any woman he ever created.

We have another musical figure in *Vanity Fair* —the bumbling Major William Dobbin, who plays the flute whenever he has a free moment. After all his years of practice he must have been quite a proficient performer. But in Dickens' *Bleak House*, thanks to the Bagnet family, we really come across the nucleus of an orchestra. Mat Bagnet, ex-artilleryman in His Majesty's Army, runs a thriving music store. He owes it all to his wife, though Mat will never admit it to her face. "Discipline must be maintained," he says to George. "I should have been in the artillery now but for the old girl. Six years I hammered at the fiddle. Ten at the flute. The old girl said it wouldn't do; intention good, but want of flexibility; try the bassoon. The old girl borrowed a bassoon from the band-master of the Rifle Regiment. I practiced in the trenches. Got on, got another, got a living by it!"

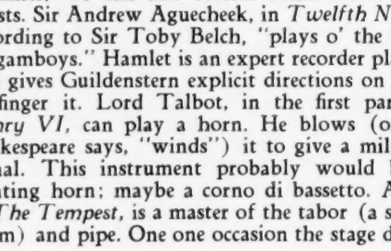
Mat has a son, Woolwich; he's a drummer and fifer. You should hear him play *British Grenadiers!* The mysterious Mr. Bucket did, on the occasion of Mrs. Bagnet's birthday party. It is not on record that Mr. Bucket himself could do anything in the musical line except sing, but he did know enough music to ingratiate himself into the bosoms of the Bagnets by his request for a second-hand violinceller of good tune. It appears that Mr. Bucket had a friend who was a regular dab at the violinceller. "Ecod, he saws away at Mo-zart and Handel, and the rest of the big-wigs, like a thorough workman."

To start our violin section, Sherlock Holmes can be nominated as concertmaster. The great detective must have been a phenomenal fiddler. He played with the instrument carelessly thrown over his knees, plucking amazing chords from it: something that Kreisler, Heifetz or Milstein never dared attempt. This unorthodox position has led several specialists among the Baker Street Irregulars to do a little research: and one of them, Rolfe Boswell, claims that Dr. Watson, while writing the memoirs, meant *viola*. Over-helpful proofreaders and linotypers, claims Boswell, never let the word "viola" go through without changing it to "violin;" and where Watson wrote "viola," he overlooked the transposition to "violin" in print. But anyway Holmes is definitely a string man (and could play sonatas and things with Lord Peter Wimsey, himself a detective of parts, at the piano).

Another string man was Robert Burns' Major Logan, and Burns wrote of him: "Hale be your heart! Hale be your fiddle! Lang may your elbuck jink and diddle!" Something tells us that whereas Holmes is the violinist *sui generis*, the good old Major is the one we want around the campfire some summer night.

On those nights (lacking a guitarrist) we also could stand a good lutenist to spark the nocturnal singing. Poets have always been fascinated by the lute. The word itself has a lovely sound, and it's such a convenient, romantic instrument on which to strike all kinds of noble or romantic attitudes. On the Eve of St. Agnes, as described by Keats, Porphyro steals into the sleeping Madeline's bedroom. He "took her hollow lute," conveniently at hand, and sang to her "an ancient ditty: *La belle dame sans mercy*." Not unnaturally, this awakened his lady. Perhaps the most accomplished lute player of all, though, is Hortensio, in *The Taming of the Shrew*, who gives Bianca a thorough lesson on the instrument. Shakespeare is full of lute players.

SHAKESPEARE is full of music in general; and, unlike most dramatists, he uses his musical instruments and terminology with authority. From Shakespeare, in addition to the singers and lutenists, we can add several other instrumentalists. Sir Andrew Aguecheek, in *Twelfth Night*, according to Sir Toby Belch, "plays o' the viol-de-gamboys." Hamlet is an expert recorder player, and gives Guildenstern explicit directions on how to finger it. Lord Talbot, in the first part of *Henry VI*, can play a horn. He blows (or, as Shakespeare says, "winds") it to give a military signal. This instrument probably would be a hunting horn; maybe a corno di bassetto. Ariel, in *The Tempest*, is a master of the tabor (a small drum) and pipe. One one occasion the stage direction has him playing both simultaneously, which on first consideration would appear to be the neatest trick of the week. The Elizabethan pipe, however, was a small whistle with three holes and an eighteen note compass. It generally was played by the piper in conjunction with a tabor, on which the piper beat out the rhythm with his free hand.



MUSICIANS—A DRAWING BY THACKERAY.

An even more famous pipe player is The Pied Piper of Hamelin. When he approaches the town council he has his instrument at his scarf's end. What is this pipe? A fife? Flute? A set of Pan Pipes? Browning later supplies a clue. When the indignant piper is refused payment for his task of extermination, "Once more he stepped into the street/ And to his lips again/ Laid his long pipe of smooth, straight cane." Probably a homemade affair.

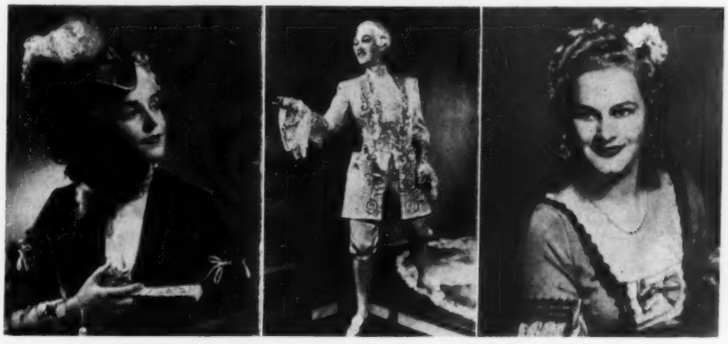
AND since we're talking about pipes, we have a distinguished guest artist among the bagpipe contingent. None other than Old Nick himself, in Robert Burns' *Tam O' Shanter*. "There sat auld Nick, in shape o' beast;/ A towzie tyke, black, grim and large:/ He screwed the pipes and gart them skirl,/ Till roof and rafters a' did dirl!" Later, Satan really gets into the swing of things; he "glowered, and fidged fu' fain,/ And hotched and blew wi' might and main." A real virtuoso, but probably inaccessible to our orchestra for lack of a union card.

Do we need a harpist? The Minstrel Boy—before he went off to the wars, of course. An organist? Tom Pinch, in Dickens' *Martin Chuzzelwit:* "And that mild figure seated at an organ, who is he? Ah Tom, dear Tom, old friend! . . . Touch the notes lightly, Tom, as lightly as thou wilt." Do we need an oboist? Well, Oberon in *A Midsummer-Night's Dream*, plays the "pipes of corn." Apparently His Majesty finds them (the pipes) a valuable prop for love-making, for Titania taunts him about his extra-marital activities. So! she says. You stole away from fairy land, "And in the shape of Corin sat all day,/ Playing on pipes of corn and versing love/ To amorous Phillida." The pipes of corn is a species of reed instrument, and if we could tear Oberon away from Phillida long enough, he probably could transfer to the oboe without too much trouble. So could another kingly personality—the great god Pan. Elizabeth Barrett Browning discusses his musical contribution. "What was he doing, the great god Pan,/ Down in the reeds by the river?" He was, of course, inventing his instrument and undoubtedly (though E.B.B. does not mention it) cursing the season's poor quality of reeds. And if any composer is interested in writing for a really exotic instrument, a virtuoso in the person of Keats' Clymene (in *Hyperion*) is on hand. She felt a movement in her heart to make music, so she sat herself down "and took a mouthèd shell and murmur'd into it, and made melody."

One musician we would like to meet is unnamed by Coleridge, but in *The Ancient Mariner* the wedding guest beats his breast, "for he heard the loud bassoon" that signalled the arrival of the bride. Now, what's a bassoon player doing at a wedding feast, much less playing the pre-Mendelssohn equivalent of the *Wedding March* (what *did* they play before Mendelssohn, by the way)? One answer to Coleridge's choice: what rhymes with "Till the mast at noon?" Or maybe Coleridge just didn't know what a bassoon was. A suggested musicological improvement for the stanza follows: " 'Higher and higher every day,/ Till over the mast at ten'—/ The Wedding-Guest here beat his breast,/ For he heard the violen."

Metropolitan Launches 65th Year with Rosenkavalier

Strauss comedy under Reiner provides colorful first night. Erna Berger bows as Sophie, Eleanor Steber sings first Marschallin, and smaller parts introduce Lois Hunt and Peter Klein.



THREE FEMININE LUMINARIES in opening performance of the season, Der Rosenkavalier, at the Metropolitan: left to right, Eleanor Steber as the Marschallin; Risë Stevens as Octavian; and Erna Berger, who made her debut with the company as Sophie. ***(Steber photo—James Abresch; Berger—Louis Mélançon.)***

A PERFECT, fair, cool day, after weeks of fluctuating weather, on Nov. 21 ushered in the opening night of the Metropolitan Opera. For many music lovers this is the stellar occasion of each new season; standees and box-holders make a rite of attending, some in sparkling attire, many who merely come to press their noses against the glassed-in entrances, to watch the camera-addicts, or to surge against the police lines until the high-stepping horses of the mounted force are more unnerved than are presumably the singers waiting on-call back stage. This was, as always, an event full of human interest, color, lights and fantasy with the music of the opera not this time running second in attraction.

The house was crowded; standing room, highly priced, was limited and the first applicant was said to have taken her place in line determinedly on the preceding Saturday night! Whether a person is an admirer of opera or not there is undoubtedly a thrill in the air, a contagious gaiety which seems to make everyone hail-fellow-well-met, from the hour of lights-up on the canopies until the final shutting up of the great scenery-shift doors on Seventh Avenue.

The famous 39th Street entrance resembled a football melee with white ermine and orchids taking a beating and some gentlemen who had courageously arrayed themselves in the traditional white-tie-and-tails trying to shield their tall silk hats from the crush. Inside the auditorium there was a sedate, intent, but undemonstrative audience and in the boxes there appeared to be a turning out of the Old Guard of Society along with the livelier Smart Set.

As a memorial to Richard Strauss, Der Rosenkavalier was chosen for this important opening. It proved an excellent selection, gay and melodious and in tune with the spirits of its hearers. Conducted by Fritz Reiner, his first Metropolitan reading of the score, it moved at times somewhat slowly as the conductor worked out each episode meticulously. This produced a rather fragmentary effect, which was said to be according to the composer's wishes. The gorgeous tapestry of sound was further dimmed as Mr. Reiner attempted to hold down the instrumental dynamics for the benefit of the lesser voices on stage. Most of the Reiner interpretation, however, resulted in intricate and expressive instrumental playing. The waltz motifs were alluring and the Rose music of Act 2 was crystalline in timbre.

New Impersonations

Debuts added spice to the presentation. Erna Berger, coming to this country with much European experience, was the new Sophie. She portrayed delightfully the young and excitable girl, well-brought up but not quite "to the manor born." The soprano sang her difficult vocal part with assurance and exhibited a clear voice, not particularly lustrous but telling. Her acting style was excellent; she has the poise and the ability to deliver what she is singing straight to her hearers, without the mouthing and fumbling which lessened the distinction of some other performers' efforts.

Eleanor Steber, who had made her successful 1949 debut as Sophie, essayed for the first time the part of the Princess von Werdenberg. Miss Steber was beautiful to the eye and her voice exhibited much of its innately exquisite quality in the passages requiring mezza-voce singing, though some of the full-voice work was disappointing. She did her best singing in the high pianissimos of the score. Her approach in general was musicianly and sincere, if she did not appear completely to communicate the moods of the high-born lady, alternately voluptuous and icy with pride. The soliloquy of Act I was subtly handled, if not emotionally probed to the full, and the final scene was truly dramatic.

Risë Stevens sang the title role, her opulent voice, handsome appearance and fine histrionic coordination winning audience approval. Miss Stevens is said to have coached the Knight of the Rose with the master himself and also to have worked on the part with the original Octavian, Mme. Gutheil Schoder.

Returning to the Metropolitan for this performance was Emanuel List, who has sung Baron Ochs in many great opera houses. He again was a capable and highly routined exponent. Giuseppe di Stefano lifted his beautiful voice as the Singer in Act I.

Two Debuts in Small Roles

A debut was made by Peter Klein, buffo tenor of the Vienna Opera, who sang and acted a good Valzacchi, and the young American winner of the Auditions of the Air, Lois Hunt also bowed as the Milliner, but had not a great deal to sing. Thelma Votipka, still one of the best vocalists on the roster, sang Marianne. Martha Lipton was rather too gorgeous in appearance, but in good voice as Annina Hugh Thompson portrayed the climbing Von Faninal.

The remainder of the cast included Emery Darcy, Major-domo of the Princess; Lorenzo Avary, Commissioner of Police; Paul Franke, Major-domo of von Faninal; Leslie Chabay, heard as the Notary, the Innkeeper and as the Animal Vendor in Act I (during which one of his charges, a spaniel disclosed remarkable vocal gifts and almost outsang the professionals)! Paula Lenchner, Maxine Stellman and Thelma Altman were the tuneful Orphans; Matthew Vittucci, the Hair-dresser, Ludwig Burgstaller, a Flunky, and Peggy Smithers, the Negro page, whose tripping exit closes the opera. Herbert Graf staged the production, and Kurt Adler was chorus master. M. C.

Television Points Up Premiere

The season's premiere was televised for the second time, last year's Otello being the initial experiment.

The present writer had the pleasure of viewing the performance—or perhaps "performances" would be more accurate—in the comfort of his own apartment, and in the company of congenial friends—Vera Schwarz, herself a world-famous exponent of Octavian and one of Richard Strauss' favorite artists in this part; Jonel Perlea, the new conductor of the Metropolitan this season, and André Mertens, executive vice-president of Columbia Artists Management.

Johnson Introduces . . .

Television "shots" began with views of the hustle and bustle as the audience arrived. One saw the Thirty-ninth Street lobby—the so-called "carriage entrance," from the days when broughams served instead of motor cars—and many more or less glamorous celebrities making their entrance in full regalia.

On stage, during the first intermission, Edward Johnson, beginning his fifteenth and final season as General Manager, introduced the leading artists of the performance, each of whom greeted the video audience—Eleanor Steber, the Marschallin; Risë Stevens, Octavian; Emanuel List, Baron Ochs von Lerchenau, and Erna Berger, the new Sophie. These were some of the vocalists of the evening who were greeted, but also—very important for an operatic performance—Mr. Johnson, who himself was looking rather glamorous in top hat and tails, introduced heads of various departments usually invisible to operagoers: the chief carpenter and electrician, the "property" chief and many others whose contributions make such a complex work as Strauss' Der Rosenkavalier come to life on the stage. Not to forget the stage director, Dr. Herbert Graf; and on his way to the pit, Fritz Reiner, the evening's maestro, paid a visit to the microphone and camera, telling of an incident in which Richard Strauss had to be forced away from a skat game in order to begin a performance of Rosenkavalier which he was to conduct in Dresden (where Reiner himself was once the General Music Director).

Dramatic Details Emphasized

As the opera is reviewed elsewhere on this page, it is sufficient to say that considerable advance was evident in the televised performance over that of last year. It is significant that—as in the cinema—many points in the action can be made more emphatic by closeups on the television screen. Not all of these were well planned, but one nice nuance—when the camera showed the medallion depicting Octavian's face, to explain the "illegitimate" resemblance between him and the chamber maid Mariandl—made plain a detail which was probably lost to most of the audience in the house. The music came over well also.

In the intermissions, one was also able to visit by proxy Sherry's in the opera house, and watch Deems Taylor interviewing some of the assembled celebrities: Frieda Hempel, who had sung the first Marschallin at the "Met," Anna Case Mackay, the first Sophie there; De Luca, Martinelli, both former luminaries of the company; Lauritz Melchior, Dorothy Kirsten, Gladys Swarthout with her husband, Frank Chapman; Ferruccio Tagliavini, Earle Lewis, the assistant general manager, Charles Sloan, the president of the Metropolitan Opera Association, and Mark Woods, president of the American Broadcasting Corporation, the chain carrying the telecast by the courtesy of the Texas Company, which footed the $40,000 bill.

Nevertheless, it was the master score of Strauss, with its scintillating music, which gave the evening its festive character—a work ideally suited, though never before used by the company, for a resplendent opening bill. H. W. L.

"Met" Issues Annual Prospectus

The Metropolitan Opera Association's complete list of singers for 1949-50 contains 108 names. These include 34 sopranos, 13 mezzo-sopranos and contraltos, 24 tenors, 22 baritones and 15 basses. New singers have already been named in the Musical Courier. Missing from last year's roster are Elen Dosia and Florence Kirk, sopranos; Irene Jordan, mezzo-soprano; Torsten Ralf, tenor; Joel Berglund, baritone, now director of the Stockholm Opera. Mack Harrell, baritone; Mihaly Szekely, bass, and Irra Petina, mezzo-soprano, have returned to the Metropolitan after a year's absence.

ON THE COVER

Eleazar de Carvalho, permanent musical director of the Brazilian Symphony Orchestra of Rio de Janeiro, began his South American season on Nov. 12 with a program including the first performance in Brazil of Berlioz' Harold in Italy, Bach's Brandenburg Concerto No. 3 and Copland's An Outdoor Overture. Brazilian premieres listed on the second program were the Strauss Second Horn Concerto and Haydn's Symphony No. 99.

Carvalho is rapidly becoming a "musical ambassador" between the Americas. He has introduced such North American compositions as Copland's Lincoln Portrait, Roy Harris' Fifth Symphony, William Schuman's Third Symphony, Irving Fine's Toccata and Herbert Elwell's Pastorale for voice and orchestra in Brazil, and in his North American concerts has played Brazilian works. He inaugurated a contest for Brazilian-born composers under 35 years of age this year. A committee of judges headed by Serge Koussevitzky, then in Brazil on his invitation to appear as guest conductor, awarded the prize to 28-year-old Claudio Santoro, whose symphony will be premiered by Carvalho in Rio this December.

Among other achievements, he has been elected to a permanent chair at the Brazilian National Academy of Music; and a scholarship has been set up there which bears his name. He has conducted the Boston Symphony Orchestra at Tanglewood and in their home city during the summer and winter series; and is on the faculty of the Berkshire Music Center. In addition to conductorial assignments at the Juilliard School of Music, he has fulfilled engagements as guest conductor in Chicago, Cleveland, Milwaukee and Colorado Springs. In September, 1949, his betrothal was announced to Alisa Littell, a granddaughter of Walter Damrosch.

(Photo—Heinz.)

How a Small City Built Its Own Orchestra

Novel Plans to Rouse Audience Interest Helped Erie Promote Its Philharmonic

By FRITZ MAHLER

ONE of the most encouraging indications of the development of symphonic music in this country seems to me the sincere and growing interest which one encounters in the smaller communities. Building an orchestra gives one a feeling of being a musical pioneer, with all the satisfaction, joy, and heartaches connected with such ventures. You are richly compensated, however, by seeing the growth of genuine musical understanding.

Two years ago when I was called to reorganize the Erie Philharmonic Orchestra, I considered it of vital importance to form an orchestra composed of the best musicians of the city and community. At the same time it had to be so good that it would be able to play both classic and modern repertoire to the satisfaction of the local music lovers, whose musical appreciation and knowledge should never be underestimated.

Since I found only approximately thirty musicians of symphonic caliber in that locality, I was faced with the problem of attracting enough players for a complete orchestra. This problem was aggravated by the fact that the Philharmonic Society didn't have enough money to pay a weekly salary to orchestra members, who were paid only for individual rehearsals and concerts. It was therefore necessary to organize a plan for building the orchestra. The success of such a plan seemed to depend on the systematic and exhaustive investigation of every possibility.

My first step was to write to the Musicians' Unions in New York, Philadelphia, Pittsburgh, Cleveland, and Buffalo, asking them to post a notice on their bulletin boards. Then I established contact with employment agencies at various large music schools. I also had the cooperation of a musicians' agency in New York. Applicants from these contacts were interviewed and auditioned.

Finding Jobs for Members

The second step was to find adequate positions in the educational, commercial, and business fields in Erie and the community. A committee of local citizens was formed to interview prospective employers of the musicians we hoped to import. After a number of possibilities were lined up, the musicians were invited to come to Erie at our expense. They were introduced to the prospective employers, and when positions had been found for them the committee assisted them also in finding living quarters. Contacts were established with schools and colleges in Erie and the surrounding territory, and a number of musicians were placed in teaching positions.

These efforts were continued systematically during the two seasons until at present we have sixty excellent musicians. The first trumpet player (a woman) comes from Chicago. Half of the first violin, viola, and cello sections are from New York. A double bass player (also a woman) is from Washington, D. C., and one player even comes from Toronto, Canada. More than one-third of our orchestra consists of women, and may it be said in their favor that they are very fine members of the orchestra—both technically proficient and very reliable.

Problems of Financing Overcome

The financial support of the orchestra is just as important as the artistic excellence of its performances. However, it should be obvious that secure financial support can be obtained only after the artistic excellence of an orchestra has been proven.

The income of an orchestra consists of ticket sale and special gifts from business corporations and individuals. Additional revenue can be raised through various other activities. For instance, we had a hundred-dollar-a-plate dinner, which netted $10,000. There was also our annual Philharmonic Ball, at which the orchestra played Strauss waltzes, and the many ads in our concert program bring in a considerable amount.

As a result of the tireless activity of various individuals and groups in the Philharmonic Society, the present season has been financially so successful that we actually broke even. The deficit incurred during the first season is being carried over, and we hope to eliminate it completely in the near future.

The major function of an orchestra is, of course, to bring music to the people, and the main problem is to create interest and enthusiasm in the musical audience. It is my considered opinion that the popular notion that smaller communities demand standardized symphonic music—the so-called "Old War Horses"—is a fallacy. The Erie Philharmonic, during the last two years, performed contemporary compositions and rarely heard classic works to the satisfaction of a steadily increasing audience.

New works introduced for the first time in this country were Prokofieff's Symphonic Suite, "1941"; and his first suite from the ballet Cinderella; Gustav Mahler's Tenth Symphony; Alban Berg's Seven Early Songs; Kodaly's Theatre Overture; William Walton's Music for Children; Weinberger's Overture to the opera, The Beloved Voice; and the world premiere of Robert Ward's Concert Music.

Other contemporary music performed included Prokofieff's Cantata, Alexander Nevsky; excerpts from Schoenberg's Gurrelieder (which had not been performed in America since 1933); Mahler's Second Symphony; Peter Mennin's Folk Overture; Robert Russell Bennett's Overture to an Imaginary Drama; and Villa-Lobos' The Little Train.

During the present season, a number of compositions of contemporary composers will receive their world premieres, such as Ulysses Kay's Suite for Orchestra; Elie Siegmeister's From My Window; Frederick Jacobi's Yeibichei, Variations on an American Indian Theme; Morton Gould's Suite of Popular American Dances; and Robert Russell Bennett's Variations.

The repertoire of great symphonic music was not neglected. Among the masterpieces included were two performances of the Beethoven Ninth Symphony, which was done with the fine cooperation of local choral groups, who also joined with the orchestra for the performance of the Mahler Second Symphony and Prokofieff's Alexander Nevsky.

A number of distinguished guest artists were invited to perform with the Erie Philharmonic, among them being Heifetz, Piatigorsky, Helen Traubel, and Enesco.

To build up interest in the Philharmonic, and also to familiarize the audience with the music of future performances, a series of radio programs are given each week by the Philharmonic Society. On these programs recordings of the music to be played in coming concerts are featured, and talks are given about the numbers. In addition, every week half an hour of an orchestra rehearsal is broadcast.

Enlisting the Young

One of the main concerns of the Philharmonic is the musical education of the young people of high school age. We have a twofold purpose—to perform *for* them in "concerts for young people," sponsored by the Junior League, and *with* them through joint performances with the local school choruses. The Erie Youth Orchestra has been formed, consisting mainly of talented students of high school age with the express purpose of providing a training ground for future members of the Philharmonic. A number of these young players have already been graduated into the Philharmonic.

"Youth Club" Formed

The newest venture in creating interest among young people is the formation of the Philharmonic Youth Club, which meets once a month in order to listen to chamber music played by members of the Philharmonic, and to explanatory talks on symphonic compositions.

The Philharmonic, in cooperation with the Erie Music Teachers' Association, sponsors also an annual contest for young pianists, violinists, and singers, the prize being an appearance with the orchestra.

All these activities show that there can be a lively interest in music in the smaller American cities. Though musicians in the past have looked to the major cities for their professional activities, they might be well advised to consider the possibilities that are waiting for them in the smaller communities.

A LOT OF WORK MUST PRECEDE the moment when the conductor, resplendent in tails, summons forth that elusive fortissimo from the string section. ***(Cartoon—Bo Brown.)***

Fritz Mahler was born in Vienna, July 16, 1902, the nephew of the noted master, Gustav Mahler. He studied with the late Alban Berg, as well as with Arnold Schoenberg, and Guido Adler at the University of Vienna. In February, 1936, he came to the United States. His debut in this country was made as guest conductor with the Columbia Broadcasting System symphony orchestra on Aug. 18 of that year. Mr. Mahler has appeared as conductor with the Bridgeport Symphony Orchestra, the Philadelphia Civic Symphony, the New York Federal Symphony, and the Greenwich Orchestra, and was heard in a Wagner concert by the Boston Symphony. He has been musical director of the Erie (Penna.) Philharmonic Orchestra for the last two years, and with it has introduced a number of new works. His own compositions include symphonic and chamber works and songs.

MANUEL ROSENTHAL BOWS WITH SEATTLE SYMPHONY

SEATTLE.—While there have been a few other concerts, the opening of Seattle's musical season may be said to have come wtih the first appearance of the Symphony Orchestra, Nov. 1, under its new leader, Manuel Rosenthal. This was a pre-season concert—the musicians contribution to the sustaining fund of the orchestra.

An interesting feature was a new seating plan, with the orchestra in the center of the floor of the Civic Auditorium. One of its advantages is that the orchestra can be heard by a greater number—and with a scale of popular prices this provides added support for the ensemble.

Under the vital baton of the conductor, the Semiramide Overture of Rossini and the Fourth Symphony of Tchaikovsky were interpreted with the spirit that only youth and enthusiasm can breed. Mr. Rosenthal has his orchestra under control at all times, and is blending them into a fine ensemble. He also offered his own symphonic arrangement of Johann Strauss' Blue Danube Waltzes—the first performance in America of this version. Another arrangement was his Star-Spangled Banner at the opening of the concert.

Compositions by Berlioz and Ravel concluded the program. After prolonged applause Rosenthal won favor from the audience (not to mention the orchestra personnel itself) by his introduction of the first chairmen of each section. We look forward to a season of inspiring symphonic music this year.

Denton Rossell, one of the newer tenors and teachers to locate in Seattle, made a solo recital appearance at the beginning of the season. Mr. Rossell sang, with exquisite taste and excellent diction, mainly German lieder. He is a distinct addition to the vocalists of the city. He has also been appointed conductor of the Proscenium Opera Group.

Schuster Scores As Soloist

Joseph Schuster, cellist, scored a sensational success in his first appearance in Seattle, Nov. 14. Before a large audience which had gathered for the formal opening of the Monday night series of the Symphony Orchestra, Schuster interpreted the D major Haydn concerto with perfection and beauty of melodic line. This despite the fact that, his plane had been grounded most of the day in San Francisco, leaving time for but a brief rehearsal at 7:30, before the performance—just enough to set tempi and acquaint the orchestra in general with the work. To Manuel Rosenthal likewise went a great share of the praise for this remarkable performance. It was the first time Seattle audiences had heard him in the role of accompanist-conductor.

The rest of the evening was devoted to purely symphonic fare. The program opened with the Bach Suite No. 3, including the famous Air. Commemorating the recent death of Richard Strauss, the tone poem Till Eulenspiegel was included. The Ravel arrangement of Moussorgsky's Pictures at an Exhibition, colorfully played, literally brought the audience to its feet. There was no respite in the applause until Rosenthal had responded with Chabrier's España, played with remarkable vitality.

JOHN HOPPER.

Top, l., Rafael Kubelik arrives at La Guardia Field, N. Y., from Canada for first appearance with the Chicago Symphony. Top, center, contract is signed for first tour of U. S. and Canada by Royal Philharmonic Orchestra of London, autumn of 1950; (l. to r.) Sir Thomas Beecham, who will conduct the tour; Andrew Schulhoff, his personal representative in U. S.; and Arthur Judson, of Columbia Artists Management, which will arrange the 8 weeks' itinerary. Top, r., Daniel Gregory Mason (r., seated) reviews passage in his revised Symphony No. 1 with Dr. Howard Hanson, director, Eastman School of Music, who presented the work on Oct. 21, marking 25th year of American Composers' Concerts; looking on, Carl Anton Wirth, William Brandt. Bottom, l., 45 members of Oklahoma Symphony, under Victor Alessandro, present Little Symphony concerts "in the round" with the audience seated around the ensemble. Bottom, center, Otto Klemperer, conductor, arrives in New York on way to London after leading 19 concerts in Australia. Bottom, r., Virginia Orchestra plays in Richmond under William Haaker, musical director, for State Convention of Educators Assn. (Kubelik photo—Edw. Ozern; Beecham group—Ben Greenhaus; Oklahoma Symphony—Joe Miller.)

SYMPHONIC ROLL CALL OF 1949-50

Alabama

Birmingham: Birmingham Civic Symphony (75). Arthur Bennett Lipkin, conductor. Soloists: Eugene List, Dorsey Whittington, Carroll Glenn. 10 concerts, Auditorium (2300). Serves the state in the matter of tours. Mgr., Gretchen Morland, 2011 Fourth Ave. N., Birmingham 3.

Tuscaloosa: University of Alabama Symphony (65). Ottokar Cadek, conductor. Soloists: student and faculty. 3 concerts. Morgan Auditorium (1000). Mgr., Alton O'Steen, Dept. of Music, U. of Alabama.

Arizona

Phoenix: Phoenix Symphony (70). Robert A. Lawrence, conductor. Soloists: Vera Franceschi, Jascha Veissi, Dorothy Sarnoff. 6 concerts. Union High School Auditorium (2030). Two youth concerts. Third season. Exec. Sec'y: Mrs. Harvey Zorn, 1644 No. Alvarado Rd.

Tucson: Tucson Symphony (85). Samuel S. Fain, conductor. Soloists to be chosen. 7 concerts. University of Arizona (2200). Mgr., Grant Howard, 40 E. Pennington.

Arkansas

Little Rock: Arkansas State Symphony (52). Josef Blatt, conductor. 10 concerts. Robinson Auditorium (3000). Plans for statewide tours of 50-70 concerts. Address: 118 W. Fourth St.

California

Hollywood: Hollywood Bowl Orchestra. Summer concerts. Mgr., Dr. Karl Wecker, 2301 N. Highland Ave.

Long Beach: Long Beach Philharmonic (100). Robert Resta, conductor. Soloists: Eugene Istomin, John Carter, Camilla Wicks, audition winners (students). 4 concerts. Municipal Auditorium (1500). Mgr., W. A. Barnard, 385 Panama Ave.

Los Angeles: Los Angeles Philharmonic (88). Alfred Wallenstein, conductor. Guest conductors: Leonard Bernstein, Benjamin Britten, Artur Rodzinski. Soloists: Leonard Bernstein, Clifford Curzon, Rudolf Firkusny, Leonard Pennario, Rudolf Serkin, Artur Rubinstein, Szymon Goldberg, Heifetz, Joseph Schuster, Andres Segovia, Peter Pears, Nell Tangeman. 90 concerts. Philharmonic Auditorium (2666). 43 concerts on tour. Sponsored by Southern California Symphony Association, 427 West Fifth St., Los Angeles 13.

Los Angeles: Los Angeles Orchestral Society. Franz Waxman, conductor. In last festival, presented Marriage of Figaro with Olive Mae Beach, soprano, Dr. Richard Lert conducting; also a performance of Stravinsky's Story of a Soldier (with stage settings and dances), Stravinsky conducting. Royce Hall (2000). Mgr., William Martin, 746 Cahuenga Blvd., Hollywood. Address mail to Franz Waxman, 8201 Mulholland Terrace, Los Angeles.

Los Angeles: California Women's Symphony (formerly Los Angeles Women's Symphony) (60). Ruth Haroldson, conductor. Soloists: California artists. 12 concerts. Ebell Theater (1500), other auditoriums in Los Angeles County. Concerts in various nearby cities. Mgr., William McKelvey Martin, 746 No. Cohuenga Blvd., Los Angeles 38.

Los Angeles: Los Angeles Chamber Symphony. Harold Byrns, conductor. Soloists: Barbara Whitney-Shik and others. 4 concerts. Wilshire Ebell Theater (1200). Address: 9371 Beverly Crist Dr., Beverly Hills.

Oakland: Oakland Symphony (85). Dr. Orley See, conductor. 6-10 concerts. Oakland Municipal Auditorium (2000). Mgr., Ralph E. Hillegas, 1495 Grand Ave., San Leandro, Calif.

Pasadena: Pasadena Civic Symphony (85). Richard Lert, conductor. Soloists: Jascha Veissi, Soulima Stravinsky, Richard Ellsasser. 8 concerts. Pasadena Civic Auditorium (3000). All concerts free to public, financed by city and memberships in association. Mgr., Emilie Hubbard, Pasadena Civic Music Association, 16 N. Marengo Ave., Pasadena 1.

Sacramento: Sacramento Philharmonic (65). Fritz Berens, conductor. Soloists to be announced. 5 concerts. Memorial Auditorium (5000). Possible engagements in nearby cities. Mgr., Eric McLachlan, 1215—15th St.

San Francisco: San Francisco Symphony (96). Pierre Monteux, conductor; Bruno Walter, Leonard Bernstein, guest conductors. Soloists: Patricia Benkman, Grant Johannesen, William Kapell, Lili Kraus, Arturo Michelangeli, Moiseiwitsch, Serkin, Naoum Blinder, Tourel, Anderson, Ferrier, Delia Reinhardt, Verna Osborne, Dorothy Warenskjold, David Lloyd. Municipal, Stanford University, University of California, San Francisco State College Choruses; (foregoing on Subscription Series, 49 concerts). 4 "Classic Interludes" (Veteran's Auditorium) Young People's Series, Kurt Herbert Adler, conductor, 5 concerts. Municipal Series sponsored by the Art Commission, Artur Rodzinski, conductor, 5 concerts. Soloists: Wanda Krasoff, Elena Nikolaidi, Lucine Amara, Velna Lou King, Paul Walti and others to be announced. Municipal chorus, Hans Leschke, director. 10 Standard Oil broadcasts. 6 out of town concerts, others pending; War Memorial Opera House (3252). Mgr., Howard Skinner, Opera House.

Santa Monica: Santa Monica Symphony (52). Jacques Rachmilovich, conductor. 5 concerts. Barnum Hall (1500). Mgr., Mercedes Thorp, San Vincente Blvd., at 4th St.

Santa Rosa: Sonoma County Symphony (70). George Trombley, conductor. Soloists: Paulena Carter, Men's Chorus of University of California, Charles Cooper, Desire Legiti. Auditorium (1100).

Whittier: Whittier College-Community Symphony (96). Ruth Haroldson, conductor. Soloists: college faculty, students and Los Angeles artists. 5 concerts. Whittier High School Auditorium (3000). Admission free; concerts supported by 200 sponsors and in part by college. Mgr., Ruth Haroldson, Whittier College.

Colorado

Colorado Springs: Colorado Springs Symphony (76). Dr. Frederick Boothroyd, conductor. Guest conductor, Eleazar de Carvalho. Soloists: Flagstad, Kapell, Cassel, Spivakovsky. 6 concerts. High School Auditorium (1447). Mgr., Lucinda Shutt, 1018 E Willamette.

Denver: Denver Symphony (80). Saul Caston, conductor. Soloists: Traubel, Heifetz, Novaes, Brailowsky, Isaac Stern, Istomin, Amparo Iturbi, Bollinger, Fournier, Spencer, Whittemore and Lowe, Goldberg. 20 Tues. eve. concerts and 8 children's concerts. Auditorium (3200). Tours of region. Mgr., Helen Black, 458 City & County Bldg.

Connecticut

Bridgeport: Connecticut Symphony (75). Daniel Saidenberg, conductor. Soloists: Jacqueline Blancard, Alexander Sved, Patricia Travers, Fairfield University Choir, Paul Ting, Laurel Hurley. 6 winter concerts. Klein Memorial Auditorium (1600). 6 summer concerts. Fairfield University. Address: 38 Fairfield Ave.

New Haven: New Haven Symphony (80). Richard Donovan, Hugo Kortschak, Frank Brieff, Keith Wilson, conductors. Soloists: Paul Makovsky, William Kapell, Soulima Stravinsky, Ervin Laszlo, Carroll Glenn, Jean Carlton. 6 concerts. Woolsey Hall, Yale University (2700), auspices New Haven Symphony Assn. Mgr., Daggett M. Lee, 837 Chapel St.

Norwalk: Norwalk Symphony Society (100). Quinto Maganini, conductor. Assistant conductor, Luther Thompson. Soloists: Sidney Harth, Gladys Hubner, Lee Harris; for youth concerts (all young), Nancy Cohen, Dwight Carr, four dancers directed by Irene Comer. 7 concerts, including 3 free youth concerts, 3 subscription concerts, 1 Pop concert. Composition contest for young people (under 18) of Fairfield County, prize work to be orchestrated by Mr. Maganini and played at last youth concert. Norwalk High School Auditorium (1200). Mgr., Marion Hamilton Diller, Perry Ave.

District of Columbia

Washington: National Symphony Orchestra (85). Howard Mitchell, conductor. Guest conductors: Sir Thomas Beecham, George Szell, Ernest Ansermet, Paul Callaway, Dimitri Mitropoulos. Soloists: Yehudi Menuhin, Moiseiwitsch, Leonard Shure, Jan Tomasow, Leonard Warren, Jacques Abram, Rose Bampton, Earl Wild, Isaac Stern, Myra Hess, John Martin, Byron Janis. Cathedral Choral Society, Claudio Arrau. Approx. 90 concerts in 24 weeks. Constitution Hall (3844). Summer series of 12 concerts in 4 weeks at Watergate. Students concerts in high schools of Washington. 10 neighborhood concerts, other non-series concerts in Washington and nearby. About 20 concerts on tour. Two performances of Ballet Russe de Monte Carlo in Baltimore and 3 in Washington. Mgr., J. E. Mutch, 1727 K St., N.W., Washington 6.

Washington: United States Navy Band.

(Continued on page 8)

ROLL CALL

(*Continued from page 7*)

LCDR Charles Brendler, USN, conductor. Soloists: Ben Mitchel Morris, Oscar Short, Robert Baird, Carl Grove, William Cameron. Sail Loft Auditorium. Tour of midwestern states, spring, 1950, of West Coast, fall, 1950. Mgr., Gib Sandefer, 1092 National Press Bldg., Washington 4.

Florida

Coral Gables: University of Miami Symphony (90). Modeste Alloo, conductor. Soloists: Vina Barnden, Helen Traubel, Jesus Maria Sanroma, Lauritz Melchior, University of Miami Chorale, Jean Bedetti, William Primrose, Frank Edwinn. 20 concerts. Miami Senior High School Auditorium (1890). Mgr., Mrs. Marie Volpe, Symphony Office, Box 368, University Branch.

DeLand: Stetson Symphony Orchestra of John B. Stetson University (40). Frances Buxton, conductor. Soloists: faculty and students. 4 concerts. Elizabeth Hall Auditorium (1000). Also oratorio and opera performances with the Stetson University Chorus, Harold M. Griffin, director. Mgr., Frances Buxton, John B. Stetson University School of Music.

Sarasota-Venice-Bradenton: Florida West Coast Symphony (60). Lyman Wiltse, conductor. 6 concerts. Auditoriums: Municipal, Sarasota (1700), High School, Bradenton (1400). Pres., Mrs. Thomas W. Butler, 132 Bahia Vista Ave., Sarasota.

Tampa: Tampa Symphony (75). Lyman Wiltse, conductor. Soloists: Alec Templeton, Melvin Ritter, Vina Varnden. 5 concerts and 2 for children. Municipal Auditorium (2300). Exec. Sec'y, Mrs. LeRoy Crumpton, P.O. Box 2495.

Georgia

Atlanta: Atlanta Symphony (90). Henry Sopkin, conductor. 24 concerts. Atlanta Municipal Auditorium (5000). Tours through Georgia and other Southern states. Mgr., George P. White, Atlanta Symphony Guild, Inc., 64 Pryor St., N.E.

Savannah: Savannah Concert Orchestra (30). O. H. McClellan, conductor. Local soloists. 3 concerts. De Soto Hotel (1000). Mgr., Rudolph Jacobson, 16 W. Victory Dr.

Illinois

Bloomfield: Bloomfield Symphony (90). Walter Kurkewicz, conductor. 4 concerts. High School Auditorium (1445). Mgr., C. A. Emmons, 82 Broad St.

Bloomington: Bloomington-Normal Symphony (90). Kenneth Cuthbert, conductor. Soloists: Oscar Levant, Alec Templeton, Albert Spalding. 4 concerts. Scottish Rite Temple (1100). Mgr., James W. Owens, 2200 E. Oakland.

Chicago: Chicago Symphony (99). Associate conductor, Tauno Hannikainen. Guest conductors: Bruno Walter, Fritz Busch, Victor De Sabata, Rafael Kubelik, Eugene Ormandy, Fritz Reiner, George Szell. Soloists: Kathleen Ferrier, Zino Francescatti, Myra Hess, Eugene Istomin, William Kapell, Ida Krehm, Edmund Kurtz, Robert McDowell, Nathan Milstein, Erica Morini, Solomon, Ebe Stignani, Joseph Szigeti, John Weicher. Special features: Brahms' Requiem (conducted by Walter); Beethoven's Ninth Symphony (Szell); an opera in concert form (Reiner). 113 concerts. Orchestra Hall (2650). Concerts in Milwaukee, Minneapolis, Detroit, Ann Arbor. Mgr., George A. Kuyper, 650 Orchestra Hall.

Chicago: Chicago Business Men's Orchestra (108). Dr. George Dasch, conductor. Guest conductor, Fritz Busch. Soloists: Louis Kaufman, Louis Sudler, Georges Miquelle. 3 concerts. Orchestra Hall (4500). Sec'y, Isabelle Gauer, 115 S. Wabash Ave.

Chicago: North Side Symphony (90). Milton Preves, conductor. 3 concerts. McPherson Auditorium (1000). Amateur, nonprofit organization. Soloists: Elaine Skoridin, Irene Scheirer, Betty O'Connor, Philip Blum. Mgr., Charles Jackson, 4345 N. Harding Ave.

Evanston: Evanston Civic Symphony (85). Hans L. Heniot, conductor. Soloists: Raymond Hanson, Robert Quick, Choral Group of Evanston High School. 4 concerts. Cahn Auditorium, Northwestern U. Campus (1300). Pres., Raymond Kraft, 2010 McDaniel Ave.

Evanston: Northwestern University Symphony (90). Student personnel. Herman Felber, conductor. Student and faculty soloists. 6 concerts. Cahn Auditorium (1200). Mgr., George McClay, Northwestern University School of Music.

Joliet: Joliet Symphony (60). Pasquale Cressenti, conductor. Soloists. 3 concerts. Joliet Township High School Auditorium. Mgr., Levon Seron, 81 No. Chicago St.

LaGrange: West Suburban Symphony (90). Karl Schulte, conductor. Soloists: local guest artists and Riverside Glee Club. 3 concerts, Lyons Township High School Auditorium (1500). Third season. Mgr., Edward C. VanCura, 3623 Prairie Ave., Brookfield. Pres., Clarence M. Peebles, 31 Ogden Ave., LaGrange.

Oak Park: Oak Park-River Forest Symphony (85). Gladys Welge, conductor. Soloists: Helen Jepson, Catherine Saurer Smith, Philip Blum. 3 concerts. Oak Park High School (1250). Mgr., Paul Hippensteel, 1100 Clinton St.

Peoria: Peoria Symphony (75). Rudolph Reiners, conductor. Soloists: Grainger, Robert Black and Allen Cannon, Sonya Kahn, Lois Harsch. 8 concerts. Shrine Mosque (1800). 51st season. 4th season semi-professional status. Mgr., George E. Landon, c/o Adams Music Co., 529 Main St.

Indiana

Fort Wayne: Fort Wayne Philharmonic (85). Igor Buketoff, conductor. Soloists: Sam Sorin, Edmund Kurtz, Joseph Battista. Jan. 25 soloist to be announced. Auditorium (2200). Tours now being planned. Mgr., Roger G. Hall, 631 W. Jefferson St.

Indianapolis: Indianapolis Symphony (85). Fabien Sevitzky, conductor. Soloists: Rubinstein, Dorfmann, Janis, Thebom, Szigeti, Biltcliffe, Fournier, Gold and Fizdale. 91 concerts. Murat Theater (2000). 42 tour dates in Canada and eastern U.S. Mgr., Howard Harrington, 18 W. Michigan St.

North Manchester: North Manchester Civic Symphony (60). S. L. Flueckiger, conductor. 3 concerts. Central High School (800). Mgr., L. J. Yoder, North Manchester.

South Bend: South Bend Symphony (81). Edwyn Hames, conductor. Soloists: Jussi Bjoerling, William Kapell, Jean Casadesus, Zino Francescatti. 5 concerts. John Adams Auditorium (3100) and Notre Dame Univ. Drill Hall. Mgr., Mrs. Ronald H. Witt, 2140 Kenilworth Rd. N.

Terre Haute: Terre Haute Civic and Teachers College Symphony (80). James W. Barnes, conductor. Soloisst: Stephan Hero, Joseph Rezits, Dudley Powers. 4 concerts. Student Union Auditorium (1800). Children's concert in spring, and young musicians auditions later. Mgr., James W. Barnes, Indiana State Teachers College.

Iowa

Des Moines: Drake-Des Moines Symphony (100). Frank Noyes, conductor. Soloists: Pierre Fournier, Jean Carlton, Vronsky and Babin. 5 concerts. K.R.N.T. Theater (4200). Address: care of conductor, Drake University, Des Moines.

Sioux City: Sioux City Symphony (70). Leo Kucinski, conductor. Soloists: John C. Murray, Istomin, Primrose, Casadesus, Jacobi. 7 concerts. Orpheum Theater (2000). 4 concerts in Junior High Schools. 2 concerts on tour. Mgr., Mrs. Gladys Manning, 404 Commerce Bldg.

Davenport: Tri City Symphony, Masonic Temple.

Kansas

Hays: Fort Hays Symphony (60). Leo B. Reynolds, conductor. 2 concerts. Sheridan Coliseum (2000). Group sponsored by Fort Hays Kansas State College. Mgr., Leo B. Reynolds, Music Dept., Fort Hays State College.

Independence: Southeast Kansas Symphony (75). John H. Davies, conductor. 3 concerts. Memorial Hall (2300). Mgr., John H. Davies, Music Supervisor, Public School of Chanute, Chanute, Kan.

Topeka: Topeka Civic Orchestra (63). Everett Fetter, conductor. 4 concerts, plus participation in two oratorio performances. Municipal Auditorium (3200). No manager. Amateur organization, no one receives remuneration.

Wichita: Wichita Symphony (82). Orien Dalley, conductor. James P. Robertson, associate conductor. Soloists: Artie Shaw, Isaac Stern, Jean Casadesus, Jennie Tourel, David Levenson, James Ceasar. 15 concerts. East High School Auditorium (2260). Mgr., Alan Watrous, 213 So. Water, Wichita 2.

Kentucky

Covington: Northern Kentucky Symphony (60). Fritz Bruch, conductor. Soloists to be selected. 2 concerts. YMCA Auditorium (600). Mgr., Fritz Bruch, 2726 Stratford Ave., Cincinnati 20, Ohio.

Louisville: Louisville Philharmonic (50). Robert Whitney, conductor. Soloists: Ben Owen, Aaron Rosand, Nan Merriman, Martha Graham; Claude Almand, David Diamond, Paul Hindemith, composer-conductors. Six subscription pairs of concerts, 16 children's and 6 tour concerts. Columbia Auditorium (1061). Six tours within state of Kentucky. Mgr., John R. Woolford, 830 So. Fourth St.

Louisiana

Baton Rouge: Baton Rouge Symphony (76). Orlando Barera, conductor. Soloists: Amparo Iturbi, Courtney Benton, Orlando Barera and others. 16 concerts. Baton Rouge High School Auditorium (1849). Eight children's concerts, free to children of city. Mgr., G. A. Baldini, 347 Main St.

New Orleans: New Orleans Symphony (75). Massimo Freccia, conductor. Soloists: Benno Moiseiwitsch, Vladimir Horowitz, Raya Garbousova, Eugene Altschuler, Jorge Bolet, Mischa Elman, Winifred Heidt, Tulane-Newcomb Chorus, Alexander Brailowsky, Joseph Szigeti, Florence Quartararo, Richard Tucker. 45 concerts. Municipal Auditorium (2700). Mgr., George A. Foster, 605 Canal St.

Maine

Bangor: Bangor Symphony (70). Dr. Adelbert Wells Sprague, conductor. Soloists: Celia Chao, and others. 5 concerts. City Hall (1200). Also some out-of-town and benefit concerts. Address: Board of Directors, Symphony House.

Portland: Portland Symphony (70). Russell Ames Cook, conductor. Soloists: Madeline Foley, Eunice Podis. 4 concerts, City Hall (2400). One concert at Bowdoin College, Brunswick, Me. Mgr., Louis Rapoport, 118 Coyle St.

Maryland

Baltimore: Baltimore Symphony (81). Reginald Stewart, conductor. Soloists: Rudolf Serkin, Solomon, Martial Singher, Eileen Farrell, Myra Hess, Tossy Spivakovsky, Alexander Sklarevski, Sylvia Zaremba, Neil Tangeman. 60 concerts. Lyric Theater (2650). Special educational and Sunday evening series in addition to regular Wednesday evening series. Orchestra tours for four weeks, chiefly on eastern seaboard. Mgr., John S. Edwards, 1112 Fidelity Bldg., Baltimore 1.

Massachusetts

Boston: Boston Symphony (109). Charles Munch, conductor. Guest conductor, Leonard Bernstein. Soloists: Janis, Biggs, Casadesus, Poulenc, Whittemore and Lowe, Stern, Henroit, Renardy, Garbousova, Francescatti. 98 concerts. Symphony Hall (2631). Out-of-town appearances in Syracuse, Rochester, Buffalo, Detroit, Ann Arbor, East Lansing, Toledo, New York, Providence, Cambridge, Washington, Philadelphia, Newark, New Haven, Hartford. Mgr., George E. Judd, Symphony Hall, Boston 15.

Boston: Civic Symphony Orchestra of Boston (85). Paul Cherkassky, conductor. Soloists to be announced. 3 concerts. John Hancock Hall (1200), Jordan Hall (1100). Tours to be announced. Mgr., Mrs. Alan J. Dimond, 214 Riverway.

Boston: Boston Sinfonietta (size of orchestra, flexible). Arthur Fiedler, conductor. Radio work and out-of-town concerts. Address: Symphony Hall.

Fall River: Fall River Symphony (60). Ray Groff, conductor. Soloists: Raymond Smith, Phelan Hurewitz, George Humphrey, Nancy Esterbrook. 4 concerts. Temple Hall (700). Mgr., Arthur H. Hathaway, 177 Highland Ave.

North Adams: Berkshire Community Symphony (70). Joaquin Nin-Culmell, conductor. 6 concerts. Auditorium (1200). Mgr., Harry O. Barschdorf, Box 308.

Springfield: Springfield Symphony (85). Alexander Leslie, conductor. Soloists: Lukas Foss, James Stagliano, Donald Dame, Marlyn Crittendon. Municipal Auditorium (3218). Address: 49 Chestnut St.

Michigan

Ann Arbor: Ann Arbor Civic Orchestra (60). Joseph E. Maddy, conductor. Soloists, mostly local. 6 concerts. High School Auditorium (1000). Orchestra member of Michigan Civic Orchestra Association, and participates in annual Michigan Massed Orchestra Festival, East Lansing. Mgr., Philip O. Potts, 1613 E. Stadium Blvd.

Battle Creek: Battle Creek Symphony (85). Roger Parkes, conductor. Soloists: Aaron Rosand and others. 6 concerts. Kellogg Auditorium (2500). Mgr., Raymond Gould, 427 Capital Ave., S.W.

Detroit: Detroit Symphony. No season.

Detroit: Scandinavian Symphony (90). Eduard Werner, conductor. Soloists: Erling Bengtsson, Inga Laure, Gunnar Hahn. 4 concerts, including 20th anniversary concert, Jan. 28. Scottish Rite Cathedral (1600). Tour of Denmark, Norway, Finland, and Sweden, spring, 1950. Pres., Kai Rasmussen, 5620 Greenway Ave., Detroit 4.

Detroit: Faculty Symphony (90). Homer LaGassey, conductor. Soloist, John Scripps Sweeney II. 2 concerts. Music Hall (1900). Majority of musicians in group are teachers in the Detroit Public Schools. Mgr., C. B. Marsch, 10225 Third St., Detroit 2.

Detroit: University of Michigan Extension Orchestra (120). David Mattern, conductor. 6 concerts. Rockham Memorial Auditorium. Mgr., E. J. Soop, Director, U. of Mich. Extension Service, Rockman Memorial Bldg., Woodword and Farnsworth Aves.

Grand Rapids: Grand Rapids Symphony (85). Jose Echaniz, conductor. Soloists: Elman, Tibbett, Amparo Iturbi, Echaniz, Schubert Club Chorus. 7 concerts. Mgr., Gaylord C. Gill, 224 Scribner Ave., N.W.

Kalamazoo: Kalamazoo Symphony (85). Herman Felber, conductor. Soloists: Harold Van Horne, Josephine Antoine, William Kapell, Stephan Hero. 7 concerts and 2 children's concerts. Central Auditorium (2500). Mgr., Norman E. Carver; ass't. mgr., Colleen Cosgrove, 329 So. Park St.

Lansing: Lansing Symphony (85). Romeo Tata, conductor. Soloists: Jerome Hines, Gold and Fizdale, Ann Ayars and Carlos Salzedo. 4 concerts. Prudden Auditorium and Eastern High Auditorium. Two concerts for children, in addition to regular schedule. Local child to be soloist at one. Mgr., Arthur R. Luedders, 424 W. Barnes Ave., Lansing 10.

Midland: Dow Symphony (60). Theodore Vosburgh, conductor. Prominent soloists. 7 concerts. High School Auditorium (1250). One out-of-town concert. Concerts free.

Minnesota

Duluth: Duluth Symphony (75). Joseph Wagner, conductor. Soloists: Yehudi Menuhin, Jesus Sanroma, Bernhard Weiser, Carlos Salzedo; in Verdi Requiem, Mary Colvin, Byron Steele, Ruth Sitler, James Cosmos. 10 concerts. Duluth Armory (3000). Mgr., A. H. Miller, 704 Alworth Bldg.

Minneapolis: Minneapolis Symphony (90). Antal Dorati, conductor. Guest conductor, Tauno Hannikainen. Soloists: Yehudi Menuhin, Rafael Druian, Set Svanholm, William Kapell, William Primrose, Ruth Posselt, Isaac Stern, Robert Casadesus, Rudolf Serkin, David Serkin, Vincent Mauricci, Arturo Michelangeli, University Chorus and solo quartet in Verdi's "Manzoni" Requiem, Marian Anderson, Freda Trepel. 46 concerts at home. 8 Twilight Concerts. Northrop Memorial Auditorium (4824). Tour concerts in Middle West and as far east as Buffalo; in six Canadian cities. Mgr., Arthur J. Gaines, 110 Northrop Auditorium.

Mississippi

Jackson: Jackson Symphony (75). Theodore Caskey Russell, conductor. 5 concerts. Bailey Auditorium (1500). Mgr., Gordon Marks, Jackson Symphony Orch. Ass'n.

Missouri

Columbia: Burrall Symphony (85). Edward Murphy, conductor. Soloists: Hugh Thompson, Isaac Stern, Marilyn Cotlow, Johnson and Milliken, Abba Bogin. 5 concerts, one opera (Bizet's Carmen). Auditorium (3000). Out-of-town concerts in St. Louis, Kansas City, Jefferson City. Mgr., Dean Paul S. Weaver, Stephens College, Walter Hall.

Kansas City: Kansas City Philharmonic (80). Hans Schwieger, conductor. Soloists: Menuhin, Rubinstein, Tourel, Casadesus, Stern, Dorfmann, Levant, Adolphe Menjou, Pons-Kostelanetz, Herva Nelli, Heidt, Baum, Norman Scott, Thruston Johnson, Joseph Kiraly, Norman Hollander, Jeanne and Joanne Nettleton. 55 concerts. Music Hall (2572). Bus. Mgr., R. H. Wangerin, 209 Altman Bldg., Kansas City 6.

Kansas City: Allied Arts Orchestra (48). Francis Buebendorf, conductor. Soloists, faculty members, Conservatory of Music of Kansas City. 3 concerts. Mgr., Lyle Kennedy, 19 E. Armour.

St. Louis: St. Louis Symphony (90). Vladimir Golschmann, conductor. Soloists: Margaret Truman, Leon Fleisher, Artur Rubinstein, Tossy Spivakovsky, Alexander Uninsky, Jennie Tourel, Nathan Milstein, Edith Schiller, Harry Farbman, Gold and Fizdale, Eloise Wells Polk, Jesus Sanroma, Isaac Stern, Michelangeli, Vladimir Horowitz, William Primrose. 40 concerts. Kiel Auditorium (3500). 23 tour concerts in Middle West, New England, East and South. Mgr., Wm. Zalken, 1223 Arcade Bldg., St. Louis 1.

St. Louis: Little Symphony Concerts Association (23). Stanley Chapple and Max Steindel, conductors. Soloists: young local artists. 6 concerts. Washington University Quadrangle (3000). 4 concerts, Alton, Ill. Mgr., Mrs. Henry Bry, 1170 Hampton Park Dr., St. Louis 17.

St. Louis: Philharmonic Society of St. Louis (90). Gerhard Schroth, conductor. 4 concerts. Kiel Auditorium (3553). Sec'y: S. Carl Robinson, P. O. Box 591, St. Louis 1.

St. Louis: St. Louis Sinfonietta (21). Paul Schreiber, conductor. More than 60 engagements, coast to coast, U.S. and Canada. Mgr., Columbia Artists Management, 113 W. 57th St., New York 19, N. Y.

Flint: Flint Symphony. W. W. Norton, conductor. Oak Grove, Kearsley at Crapo.

Montana

Great Falls: Great Falls Symphony (85). L. W. Upshaw, conductor. 4 concerts. Civic Center (2000).

Nebraska

Lincoln: Lincoln Symphony (60). Leo Kopp, conductor. Soloist, Eugene List. 4 concerts. Stuart Theater (1859). Mgr., Ted Butterfield, 325 Stuart Bldg.

Omaha: Omaha Symphony (70). Richard E. Duncan, conductor. Soloists: Nathan Milstein, Jan Peerce, Seymour Lipkin, Abba Bogin, Myron Cohen, Rosemary Howell. 16 concerts. Joslyn Memorial (1200). Also series of 6 Pop concerts. Mgr., Cecil W. Slocum, 2508 Country Club Ave., Omaha 4.

New Jersey

Bergen: Bergen Symphony (new). Otto Radl, conductor. Semi-professional. Concert series and Spring Festival. Sec'y, Joseph A. Fischer, 11 Highgate Terrace, West Englewood.

Bloomfield: Bloomfield Symphony (90). Walter Kurkewicz, conductor. 4 concerts. High School Auditorium (1450). Mgr., C. A. Emmond, 82 Broad St.

Elizabeth: Elizabeth Philharmonic (65). August May, conductor. Soloists: John Traugut, Mischa Mischakoff, Virginia Card. 3 concerts. Masonic Temple (900). All concerts broadcast over WPOE (Elizabeth FM station). Pres., Otto G. Sickert, 14 Greaves Place, Cranford.

Nutley: Nutley Symphony (75). Nicos Cambourakis, conductor. Soloist, Seymour Bernstein. 3 concerts. Nutley High School (900). Pres., Harry H. Bennett, 41 Erie Place, Nutley 10.

Orange: New Jersey Symphony (80). Dr. Samuel Antek, conductor. Soloists: Maurice Elsenberg, Maria Jeritza and others. 8 concerts. Orange High School Auditorium (1400). Mgr., Jennings Butterfield.

Paterson: Paterson Philharmonic (60). Walter Schoeder, conductor. Soloists: Grace Castagnetta, Beatrice Schroeder, Flora Anner, Helen De Jaeger. 4 concerts. Eastside High School Auditorium (1485). Mgr., Eugene Auryansen, Philharmonic Society of Greater Paterson, 7 Church St.

Trenton: Trenton Symphony, Guilliamo Sabatini, conductor. War Memorial Auditorium.

New Mexico

Albuquerque: Albuquerque Civic Symphony (70). Kurt Frederick, conductor. 5 concerts. Carlisle Gymnasium (2400). Gave The Messiah and the Verdi Requiem last year with the Albuquerque Choral Association as extra concerts. Address: Box 605.

New York

Albany: Albany Symphony (70-75). Edgar Curtis, conductor. 4 concerts. The Playhouse (870). Orchestra also sponsors Albany Youth Symphony. Mgr., William C. Battin, P. O. Box 466.

Babylon: Town of Babylon Symphony (55). Christos Vrionides, conductor. Soloists: William Masselos, Melvin Stecher, Donna Grescoe, Nounouka Franghia. 4 concerts. Babylon High School Auditorium (1000) and Lindenhurst High School Auditorium. Mgr., Murray Haimes, Box 871.

Brooklyn: Brooklyn Symphony. Herbert Zipper, conductor. Season uncertain as this issue went to press.

Buffalo: Buffalo Philharmonic (82). William Steinberg, conductor. Sir Ernest MacMillan, guest conductor. Soloists: Truman, Nelsova, Vinay, Andries Roodenberg, Heifetz, Gary Graffman, Seymour Lipkin, Steber. 10 pairs of concerts. Kleinhans Music Hall (2039). Two tours, one through New York and New England, (one week in December) one as far south as West Palm

Beach (3 weeks in February). Mgr., R. E. MacIntyre, Kleinhans Music Hall, Buffalo 1.

Chautauqua: Chautauqua Symphony (65). Franco Autori, conductor. 24 concerts, summer season. Auditorium (8000). Address: Chautauqua Institution, Chautauqua.

Mount Vernon: Mount Vernon Symphony (80). Simon Asen, conductor. Soloists: Mischa Elman, Lilian Kallir. 5 concerts. Wood Auditorium (1875). Mgr., Emil Severin, 105 Lorraine Ave.

New York: Philharmonic-Symphony Society of New York (104). Leopold Stokowski and Dimitri Mitropoulos, conductors. Associate conductor, Franco Autori. Guest conductors: Bruno Walter, Victor de Sabata, Leonard Bernstein. Soloists: Jacques Abram, Joseph Battista, Robert Casadesus, Myra Hess, Eugene Istomin, William Kapell, Oscar Levant, Nikita Magaloff, Leonard Pennario, Artur Rubinstein, Rudolf Serkin, Zino Francescatti, Szymon Goldberg, Heifetz, Isaac Stern, Nathan Milstein, Joseph Szigeti, Pierre Fournier, Wanda Landowska, John Corigliano, Leonard Rose; special works, Strauss' Elektra under Mitropoulos, with Varnay, Jagel, Nikolaidi, Janssen, Jessner, Michael Rhodes; and Mahler Symphony No. 8 under Stokowski, with two choruses from Westminster Choir and Schola Cantorum, 8 soloists. 104 concerts at Carnegie Hall, plus four out of town, plus Young People's Concerts (5 concerts at Carnegie Hall under Stokowski and Igor Buketoff, and 3 in elementary series at Carnegie and Town Halls under Buffetoff, Dean Dixon, Stokowski). Sunday concerts broadcasts over WCBS and Columbia Broadcasting System. Mgr., Arthur Judson, Bruno Zirato, 113 W. 57th.

New York: Knickerbocker Symphonette (30). Thomas Grasso, conductor. Touring; season as yet incomplete. Mgr., Salvatore Grasso, 52 Cheever Pl., Brooklyn 2.

New York: The Little Orchestra Society (35). Thomas K. Scherman, conductor. Soloists: Luboshutz and Nemenoff, Tajo, Artie Shaw, Novaes, Benjamin Britten and Peter Pears, Stern, Frugoni, Alice Howland, Gene Rowe, 8 concerts. Town Hall (1500). 4 series of children's concerts in New York, Brooklyn, Newark, White Plains; engagements in Princeton, Meriden, Conn., Swarthmore, Pa. Mgr., Thea Dispeker, 35 W. 53rd.

New York: National Orchestral Association (75 plus). Leon Barzin, conductor. 6 concerts. Carnegie Hall. Training orchestra to give experience to musicians for orchestral work. Mgr., Barnett Byman, 119 W. 57th St.

New York: Mozart Orchestra (40 to 50). Robert Scholz, conductor, 1949-50 series: 2 performances Mozart's Abduction from Seraglio, The Playhouse; Bach's Art of the Fugue, Town Hall; Mozart and Bruckner choral works, St. Augustine's Chapel. Mgr., Erminie Kahn, 113 W. 57th St.

New York: Saidenberg Little Symphony (25). Daniel Saidenberg, conductor. Soloists: Hortense Monath, Julius Baker, Mitchell Miller. Appearances with New Friends of Music at Town Hall, and engagements on tour. Mgr., Daniel Saidenberg, 45 E. 82nd St.

New York: Young Men's Symphony Orchestra of New York (training group) (110). Max Jacobs, conductor. Soloists: members of the orchestra. 4 concerts. New York City Center. Mgr., Leo Linzer, 130 W. 56th St.

Potsdam: Potsdam State Symphony (85). Dr. Samuel W. Spurbeck, conductor. Soloist, George Cox. 10 concerts. STC Auditorium. Tour of New York State, March 12-18. Mgr., T. Culhane, STC, Potsdam.

Poughkeepsie: Dutchess County Philharmonic (65). Ole Windingstad, conductor. Soloists: Robert Schrade, Dorothy Saffir, Alice Smiley, Karin Branzell. 4 major concerts; 2 for children; 2 out-of-town. Poughkeepsie High School Auditorium (1180). Pres., Paul T. Winslow, Box 13.

Rochester: Rochester Philharmonic (85). Erich Leinsdorf, conductor. Associate conductor, Guy Fraser Harrison. Guest conductor, Dimitri Mitropoulos. Soloists: Janis, Moiseiwitsch, Firkusny, Merriman, Rochester Oratorio Society, Goldberg and others. 14 concerts. Eastman Theater (3350). 3 major tours of New England, New Jersey, Pennsylvania, Ohio. Mgr., Arthur M. See, 60 Gibbs St.

Rochester: Rochester Civic Orchestra (45). Guy Fraser Harrison, conductor. Soloists: Borge, Grainger, Ives and others. 20 Pop, 16 educational concerts, 14 tour concerts. Eastman Theater (3350). Mgr., Arthur M. See, 60 Gibbs St.

Schenectady: Schenectady Symphony (70). Anthony R. Stefan, conductor. Soloists: Amparo Iturbi, and local artists, Don Marquis and Carolyn Davidson. 3 concerts. Erie Theater (1300). 1 children's concert. Mgr., A. J. Sherburne, 309 Riverside Ave., Scotia, N. Y.

White Plains: Westchester Symphony (80). Milton Forstat, conductor. Soloists to be announced. 8 concerts. Eastview Junior High School Auditorium (1100). Concerts in Port Chester, Rye, Bronxville, Chappaqua, Pleasantville. Pres., Charles S. Hoff, 52 Vanderbilt Ave., New York, N. Y.

Yonkers: Philharmonic Orchestra of Yonkers (70). Frank H. Dooley, conductor. Soloists: Biel twins. 3 concerts. Hawthorne Junior High School Auditorium (1200). Mgr., Benjamin A. Goldman, 42 Ridge Dr.

North Carolina

Chapel Hill: North Carolina Symphony (70). Benjamin F. Swalin, conductor. Soloists: Norman Cordon and others. 130 concerts, including children's concerts. All concerts on tour through the states of North Carolina, Tennessee, Georgia, Virginia. Mgr., Albin Pikutis, Box 1211.

Charlotte: Charlotte Symphony. James Christian Pfohl, conductor. High School Auditorium.

North Dakota

Fargo: Fargo-Moorhead Orchestra (60). Sigvald Thompson, conductor. Soloists: Frances Magnes and others. 4 concerts. Fargo High School Auditorium (1000). Mgr., Mrs. W. S. Shaw, 1319 9th St. S.

Ohio

Berea: Baldwin-Wallace Symphony (65). George Poinar, conductor. Soloists: Mary Lou King, Marian Sandrock, Joan Wischmeyer. 12 concerts. Auditorium (800). Mgr., George Poinar, Baldwin-Wallace College.

Canton: Canton Symphony (65). Louis G. Lane, conductor. Soloists: Josef Gingold, Eugene List, Beryl Rubinstein, Reginald Kell. 4 concerts. Timken Vocational High School Auditorium (1103). Orchestra beginning 13th season. 12 years under Richard Oppenheim (deceased), first season for Louis Lane. Address: 1717 North Market.

Cincinnati: Cincinnati Symphony (85). Thor Johnson, conductor. Soloists: Munsel, Battista, Spivakovsky, Traubel, Whittemore and Lowe, Ricci, Rubinstein, Tajo, Effron, Moiseiwitsch, Melchior, Kapell, Arrau, Harrell, Weissenberg, Titus. 20 concerts. Music Hall (3460). 7 weeks on tour. Mgr., Robert A. Casey, 1106 First National Bank Bldg., Cincinnati 2.

Cleveland: Cleveland Orchestra (95). George Szell, conductor. Guest conductors: Bruno Walter, Dimitri Mitropoulos, William Steinberg. Soloists: Schnabel, Szigeti, Curzon, Stern, Shure, Istomin, Gingold, Serkin, Casadesus, Goldberg, Janis, Jacob Krachmalnick. 140 concerts. Severance Hall (2000). Weeks Nov. 6 and 13, midwestern tour; of Feb. 6 and 13, eastern tour. Mgr., C. J. Vosburgh, 11001 Euclid Ave.

Cleveland: Cleveland Women's Orchestra (85). Hyman Schandler, conductor. Soloists. 10 concerts. Severance Hall. Concerts in and around Cleveland, mostly benefits. Address: Hyman Schandler, Cleveland Women's Orchestra, Severance Hall.

Columbus: Columbus Philharmonic. Orchestra suspended for 1949-50 season. Mgr., Charles C. Radow, Room 228, Virginia Hotel.

Dayton: Dayton Philharmonic (70). Paul Katz, conductor. Soloists: Tossy Spivakovsky, Artie Shaw, Robert Casadesus, Inland Children's Chorus, Igor Gorin, Milton Wohl, University of Dayton Chorus. 7 regular concerts, 4 young people's concerts, with soloists from local high schools. Memorial Hall (2700). Mgr., Miriam Rosenthal, Biltmore Hotel.

Springfield: Springfield Symphony (78). Guy Taylor, conductor. Soloists: Percy Grainger, Lorne Munroe, Jean Geis. 7 concerts. Memorial Hall (2300). Civic chorus (125 voices), training orchestra, subsidized by orchestra. Mgr., Richard J. Stocker, St. Paul Ave., Mt. Rt. 10.

Toledo: Toledo Orchestra. Conductor, Wolfgang Stresemann. 10 concerts. Soloists: Emma Endres Kountz, Inge Manski, Carl Friedberg, Frances Magnes. Soloists and chorus for Gluck's Orfeo (concert form). Peristyle, Museum of Art (1750). Pres., J. D. Lippmann, Textileather Corp.

Youngstown: Youngstown Symphony (75). Michael Ficocelli, Carmine Ficocelli, conductors. Soloists: George Enesco, Sigi Weissenberg, Mario Braggiotti, Eva Gustavson, John Carter, local mixed chorus, 6 subscription, 6 winter Pops, 8 summer Pops, 6 children's and 1 special concert. Out-of-town concerts, neighboring communities. Women's committee; Youth Group. Stambaugh Auditorium (2600). Address: Executive Committee, Youngstown Symphony, 815 Union Bank Bldg.

Oklahoma

Oklahoma City: Oklahoma City Symphony (85). Victor Alessandro, conductor. Soloists: Heifetz, Dorothy Kirsten, Ruth Posselt, Jacques Abram, Artie Shaw, Robert Rudie, George London, Sigi Weissenberg, Jean Casadesus, Brian Sullivan, Herva Nelli, Raya Gustafson. 40 concerts. Municipal Auditorium (6000). Weekly broadcasts for 20 weeks, 23 week season. Mgr., George E. Judd, Jr., Municipal Auditorium.

Tulsa: Tulsa Philharmonic (80). H. Arthur Brown, conductor. Soloists: Battista, Peerce, Merriman, Goldberg. 8 concerts. Convention Hall (2854). Exec. Sec'y, Pansy L. Chronic, 515 So. Main, Jenkins Music Co.

Oregon

Hood River: Hood River Symphony (60). Boris Sirpo, conductor. Soloists not yet announced. 2 concerts, High School Auditorium (1100). Plans now under way for 1950 summer festival. Mgr., W. B. Small, Post Office, Hood River.

Portland: Portland Symphony (70). Dr. James Sample, conductor. Soloists: Patrice Munsel, Louis Kaufman, Jacques Abram, Jussi Bjoerling, Benno Moiseiwitsch, Portland Symphonic Choir. 10 concerts. Portland Municipal Auditorium (3500). Out-of-town dates, Corvallis, Longview, Eugene, McMinneville, Ore. Mgr., Phil Hart, 311 Ainsworth Bldg., 319 S.W. Oak St., Portland 4.

Portland: Portland Chamber Orchestra (46). Boris Sirpo, conductor. 3 concerts. Neighbor of Woodcraft Auditorium (1300). Mgr., Rene Bozarth, Radio Station KWJJ, Portland. Pres., Mrs. James [illegible]ddleson.

Portland: Portland [illegible] Symphony (85). Jacques Gershkovitch, conductor. Soloists: local, chosen through competition. 3 concerts. Auditorium (3500). Occasional concerts in neighboring towns. Mgr., Helen M. Erskine, 618 Park Bldg., Portland 5.

Pennsylvania

Allentown, Bethlehem and Easton: Lehigh Valley Symphony (75). Prof. Herbert Fiss, conductor. Donald Voorhees, guest conductor. Soloists: Margaret Barthel, John Corigliano. 3 regular concerts, one youth concert, each program given in all three cities, 12 concerts in all. Fifth season. Mgr., William F. Hager, 941 Hamilton St., Allentown.

Altoona: Altoona Civic Symphony (82). Russell Gerhart, conductor. Soloists: Claudette Sorel, Farrante and Teicher, Eudice Shapiro. 6 concerts. Jaffa Mosque (3000). 21st consecutive season under present conductor and founder. Mgr., Leonard Moffitt, 1112—24 Ave.

Erie: Erie Philharmonic (62). Fritz Mahler, conductor. Soloists: William Kapell, Byron Janis, Tossy Spivakovsky. 8 pairs concerts, 3 children's, 2 Pops. Strong Vincent Auditorium (1500). Mgr., Mrs. Grace McChesney, 320 Baldwin Bldg.

Harrisburg: Harrisburg Symphony, George King Raudenbush, cond. 7 concerts.

Johnstown: Johnstown Symphony (75). Russell Gerhart, conductor. Soloists: Whittemore and Lowe, Lucille Vaugle, Roland Gundry, Grant Johannesen. 6 concerts. Cochran High School Auditorium. Five seasons under Russell Gerhart. Mgr., Alvin Glosser, Glosser Department Store.

Meadville: Meadville Orchestra Society (45). M. M. Lord, conductor. 6 concerts. High School Auditorium (1200).

Philadelphia: Philadelphia Orchestra (110). Eugene Ormandy, conductor. Alexander Hilsberg, associate conductor. Guest conductors: Ernest Ansermet, Leonard Bernstein, Victor De Sabata. Soloists: Alexander Brailowsky, Robert Casadesus, Ania Dorfmann, Zino Francescatti, Jean Graham, Eileen Joyce, William Kapell, Luboshutz and Nemenoff, Dorothy Maynor, Erica Morini, Paul Olefsky, Menahem Pressler, Artur Rubinstein, Carlos Salzedo, Sol Schoenbach, Rudolf Serkin, Eleanor Steber, Isaac Stern. 120 concerts in 30 week season, including 5 youth concerts, Worcester and Ann Arbor Festivals, Beethoven Festival in Philadelphia, tour of Middle West, spring tour and regular New York season. Academy of Music (2980). Mgr., Hari McDonald, 1910 Girard Trust Co. Bldg., Philadelphia 2.

Philadelphia: New Chamber Orchestra (26). Ifor Jones, conductor. Soloists, Curtis String Quartet. 6 concerts. Academy of Music (3000). Address: New School of Music, 1738 Pine St., Philadelphia 3.

Philadelphia: Germantown Youth Orchestra (125). J. W. F. Leman, conductor. 3 concerts, Academy of Music. Pres. and Gen. Mgr., Bevan P. Y. Jordan, 837 E. Rittenhouse St., Philadelphia 38.

Pittsburgh: Pittsburgh Symphony (85). Guest conductors, Victor De Sabata, Paul Paray, Rafael Kubelik, Leonard Bernstein, Vladimir Bakaleinikoff, associate conductor. Syria Mosque (3729). Mgr., Edward Specter, 1305 Farmers Bank Bldg.

Pittsburgh: Bakaleinikoff Sinfonietta (20). Vladimir Bakaleinikoff, conductor. Soloist for Oct., 1949, tour, Marina Koshetz. 25 concerts. Tours before and after Pittsburgh Symphony season (personnel composed of principal players of Pittsburgh Symphony). Mgr., Sidney Cohen, 300 Melwood St., Pittsburgh 13.

Reading: Reading Symphony (80). Alexander Hilsberg, conductor. Soloists: Gertrude Sternbergh, Soulima Stravinsky, Szymon Goldberg, and others. 4 concerts. Rajah Theater (2100). Mgr., Dorothy B. Rowe, 635 Penn St.

Scranton: Scranton Philharmonic (85). Dr. Frieder Weissmann, conductor. Soloists: Ruggiero Ricci, Norman Scott, Joan Lloyd, Teresa Stitch Randall, Virginia Thomas, Myra T. Evans. 5 concerts, and 3 youth concerts. Masonic Temple (1800). Pres., Mrs. Robert Y. Moffat, Chamber of Commerce Bldg.

Wilkinsburg: Wilkinsburg Civic Symphony (100). Eugene Reichenfeld, conductor. Soloists: local artists from Pittsburgh vicinity. 10 concerts. Wilkinsburg High School Auditorium (1750). Mgr., Lott Steffey, 619 Penn Ave.

York: York Symphony (70). Louis Vyner, conductor. Soloists: Amparo Iturbi, Edward Kane, Marita Farell, Lucielle Browning. 4 concerts. Wm. Penn Senior High School Auditorium (1700). Mgr., Frederick Woltman, 115 Wynwood Ave.

Rhode Island

Providence: Rhode Island Philharmonic (32). Francis Madeira, conductor. Soloists: Joan Lloyd, Richard Bales, David Laurent. 30 concerts. Tours to cities of state. Mgr., Raymond G. Williams, 31 Laurel Ave.

South Carolina

Charleston: Charleston Symphony (70-94). J. Albert Fracht, conductor. Soloists: Robert Merrill, Sidney Foster. 3 concerts. County Hall (4000). Last concert, "surprise," with children's choruses. Mgr., Mrs. Cecil I. Saul, 243 King St.

Columbia: Southern Symphony (68). Carl Bamberger, conductor. Soloists: Richard Tucker, Bidu Sayao. 8 concerts. Township Auditorium (3200). Mgr., Col. L. O. Field, Columbia Music Festival Ass'n., 13 Arcade Bldg.

Greenville: Bob Jones University Symphony (35). Herbert Hoover and Karl Keefer, conductors. 6 concerts. Auditorium (2700). Mgr., R. K. Johnson, Bob Jones University.

Spartanburg: Spartanburg Symphony (70). Pedro Sanjuan, conductor. Soloists: Victor Clarke, Helen Poterala. 5 concerts. Auditorium (2000). Concerts include 2 childrens', 3 evenings for adults; May 3, 1950, annual Music Festival concert and local tours now being arranged. Mgr., David W. Reid, Converse College.

Tennessee

Chattanooga: Chattanooga Symphony (80). Joseph Hawthorne, conductor. Soloists: William Kapell, Suzy Morris, Rafael Druian, Norman Scott, Gabor Carelli, Frances Paige, Eunice Alberts. 6 subscription, 3 youth concerts. Auditorium (1500). One out-of-town concert scheduled, others pending. Mgr., Wilma Cozart, 613 James Bldg.

Knoxville: Knoxville Symphony (80). David Van Vactor, conductor. Soloists: Sylvia Zaremba, Percy Grainger, Uta Graf, Virgil Thomson, Fredy Wang, Miller-Harrold, Gladys Swarthout. 11 concerts. Bijou Theater (1300). Mgr., Ralph W. Frost, University of Tennessee.

Memphis Symphony: Orchestra inactive, with no season planned for 1949-50. Ellis Auditorium (2440). Mgr., Mrs. George Clarke Houston, 769 University Blvd., Memphis 7.

Nashville: Nashville Civic Music Association (85). William Strickland, conductor. 11 concerts. War Memorial Auditorium (2200). Mgr., Charles Callanan, Hermitage Hotel.

Oak Ridge: Oak Ridge Symphony (65). Waldo Cohn, conductor. Soloists: Zaremba, Grainger, Fredy Wang, Miller and Harrald. 5 concerts. Oak Ridge High School Auditorium (600). Mgr., Waldo Cohn, 109 Kingfisher Lane.

Texas

Austin: Austin Symphony (60). Ezra Rachlin, conductor. Soloists: Eleanor Steber, Ruggiero Ricci, Ezra Rachlin, state contest winner, Wed. Morning Music Club, Richard Pease, concert version of The Bat. 9 concerts. Gregory Gym (6000). Mgr., Bertram H. Simon, Box 1160.

Corpus Christi: Corpus Christi Symphony (68). C. Burdette Wolfe, conductor. Soloists: Eleanor Steber, William Primrose, Vronsky and Babin, Percy Grainger. 6 pairs concerts. High School Auditorium (1000). Address: Del Mar College.

Dallas: Dallas Symphony (93). Walter Hendl, conductor. Guest conductors: Sir Thomas Beecham, Paul Breisach, Victor Alessandro. Soloists: Monte Hill Davis and Mary Nan Hudgins (Dealey Award winners), Frances Yeend, Oscar Natzka, Jorge Bolet, Tossy Spivakovsky, Robert Casadesus, Zino Francescatti, Rudolf Firkusny, Ruth Posselt, Brenda Lewis, Claudio Arrau, William Watkins, Isaac Stern. 65 concerts. State Fair Auditorium (4300). Children's concerts. Series at Fort Worth, and approx. four weeks of touring in Southwest. Mgr., Giovanni Cardelli, State Fair Auditorium, Dallas 10.

El Paso: El Paso Symphony (90). H. Arthur Brown, conductor. Soloists: Bidu Sayao, Frederick Marvin, Szymon Goldberg, Frank Guarrera, Byron Janis. Auditorium (2397). Mgr., Mrs. A. F. Quisenberry, Hilton Hotel.

Houston: Houston Symphony (85). Efrem Kurtz, conductor. Guest conductors: Beecham, Mitropoulos. Soloists: Janis, Rubinstein, Henriot, Thebom, Tajo, Curzon, Casadesus, Lateiner, Francescatti. 86 concerts. City Auditorium (3300). 3 weeks touring; 26 radio broadcasts; 20 subscription concerts; 5 sponsored free concerts; 21 summer park concerts; 10 student concerts. Mgr., Tom M. Johnson, City Auditorium.

Lubbock: Lubbock Symphony (60). William A. Harrod, conductor. Soloists: Leonard Warern, Mary Lou Colvin, Robert Pipkin (concertmaster), Nina Luckie, Bill and Pat Medley, Gordon Gaines, Grace Goodwin. 5 subscription concerts, one extra. Lubbock High School Auditorium (1490). Mgr., Leona Gelin, Box 894.

San Antonio: Symphony Society of San Antonio (80). Max Reiter, conductor. Guest conductors, Sir Thomas Beecham, Dimitri Mitropoulos. Soloists: Margaret Harshaw, Artur Rubinstein, Adolphe Menjou, Artie Shaw, Robert Casadesus, Menahem Pressler, Elena Nikolaidi, Zino Francescatti, Joseph Szigeti, Vronsky and Babin, Ezio Pinza. 50 concerts. Municipal Auditorium (6000). Also 6th annual Grand Opera Festival (see Opera Listings). Concerts in the state. Mgr., A. M. Walker, 916 Maverick Bldg.

Waco: Waco Symphony (90). Max Reiter, conductor. Soloists: Artur Rubinstein, Margaret Truman, Artie Shaw.3 concerts. Waco Hall (2417). Treas., Rae Novich, 510 Austin Ave.

Wichita Falls: Wichita Falls Symphony (85). Frederic Balazs, conductor. Soloists: Dr Erno Daniel, children's choir, James Guest (commentator), Frederic Balazs (violin), winners of regional contests. 5 concerts. Memorial Auditorium (3300). Mgr., Pearl Payne, 3333 Lake Park Dr.

Utah

Provo: Intermountain Symphony (50). Allen Jensen, conductor. Soloists: Johannesen, Greenhouse and others. 8 concerts. Joseph Smith Bldg. (2400). Address: P. O. Box 114.

Salt Lake City: Utah Symphony. Maurice Abravanel, conductor. Soloists: Artur Rubinstein, Nathan Milstein, Frances Magnes, Corinne Lacombe; and Tibor Zelig, concertmaster, and Harold Schneier, first cellist. 9 concerts. 8 at Mormon Tabernacle (4000). Two performances of Verdi's Requiem, University of Utah, with local soloists and University Choruses; several children's concerts; radio series. Tours to neighboring cities and states. Mgr., David S. Romney, 55 W. First South St.

Virginia

Norfolk: Norfolk Symphony (70). Edgar Schenckman, conductor. 9 concerts. Center Theater (1800). Two concerts with Norfolk Civic Chorus in Arena (3500). Messiah and Brahms Requiem. Mgr., Wm. F. Rountrey, 113 W. Berkley Ave.

Richmond: Richmond Philharmonic (55). William Yarborough, conductor. Soloists: Volney Shepard, Wayne Batty; speakers, Dr. Henry Levinger, Howard Thatcher. 20

(*Continued on page* 10)

ROLL CALL

(*Continued from page 9*)

concerts. WRVA Theater (1300). Weekly broadcasts WRVA Sunday evenings from Oct. 23. Also concerts on tour. Mgr., Donald P. Murrill, Richmond Professional Institute.

Richmond: Richmond Symphony (60). William Haaker, conductor. Soloists to be chosen. 5 concerts. Mosque Civic Auditorium (5000). Mgr., Henry Liscio, 1116 Floyd Ave.

Richmond: Virginia Orchestra (30). When there are 45 musicians, it is called Virginia Symphony. William Haaker, conductor. Soloists to be chosen. Approx. 20 concerts planned for a May tour in Civic Auditoriums throughout the state. Mgr., G. S. Parrish, P. O. Box 677.

Washington

Bremerton: Bremerton Symphony (60). Gilbert N. Burns, conductor. Soloists: M. Gowdey, Mrs. A. Thue, R. Booth. 4 concerts. Civic Recreation Center (1500). Mgr., R. E. Canfield, Rt. 3, Box 526-B.

Seattle: Seattle Symphony. Manuel Rosenthal, conductor. Civic Auditorium.

Seattle: Seattle Philharmonic and Choral Society (83). Don Bushell, conductor. Soloists selected by local audition. 3 concerts. Meany Hall (2000). Chorus of 100. Organization non-professional, dues paying, self-governing. Does not employ professional soloists. Address: Box 177, Seattle 11.

Seattle: Youth Symphony Orchestra of the Pacific Northwest (70). Francis Aranyi, conductor. Soloists: Instrumentalists from the orchestra. 12-16 concerts. Eagle's Hall (1700), High School Auditorium (1200), Masonic Temple (1700). Maintains a Pacific Northwest Music Camp with three-week summer session. Orchestra is an all-year round educational institution with a "Little Symphony" (preparatory group of 40). Address: 305 Aurora Ave., Seattle 9.

Spokane: Spokane Philharmonic (60). Harold Paul Whelan, conductor. Soloist, Frances Yeend. 4 concerts and 3 extras. Post Auditorium (1400). Pres., Seth Richards, 608 Old National Bank Bldg.

Walla Walla: Walla Walla Symphony (50-60). William Bailey, conductor. Soloists from Whitman College Conservatory. 3 concerts. Walla Walla High School Auditorium (956). Pres., Lella B. Sutherland, 420 S. 2nd.

West Virginia

Charleston: Charleston Symphony (95). Antonio Modarelli, conductor. Regular season. Municipal Auditorium (3500). Has announced formation of Kanawha Valley Youth Symphony. Address: Charleston Symphony, 1104 Quarrier St.

Wheeling: Wheeling Symphony (80). Conductor, Henry Mazer. Soloists, Ellen Faull, Paul Olefsky, Earl Summer, Jr. (concertmaster). 5 concerts and 1 in Pittsburgh, under Paul Paray. Capitol Theater (2600). Oversold smaller house (1200) last year. Pres., C. Hubbard, 2227 Chapline St.

Wisconsin

Kenosha: Kenosha Symphony (70). Harold Newton, conductor. Soloists: Stephan Hero, Nancy Carr, Seymour Lipkin. 3 concerts, and one Pop. Mary D. Bradford High School Auditorium (1400). Mgr., Mrs. Ragnhild Holmquist Congdon, 6350 Seventh Ave.

Madison: Madison Civic Symphony (75). Walter Heermann, conductor. Soloists: Bettina Bjorksten, Francesca Schumacher, Gunnar Johansen, Leo Steffens, Jenska Slebos, Jean Geiss. Madison Civic Chorus. 7 concerts. Masonic Auditorium. Mgr., Mrs. Paul Jones, Vocational School, Madison 3.

Milwaukee: Symphony Under the Stars Orchestra. Jerzy Bojanowski, conductor. Offering first winter concert season (formerly all-summer). Sponsored by County Park Commission. Scheduled for various centers under sponsorship of leading industries.

Racine: Racine Symphony (60). Frederick Schulte, conductor. Soloist: Albert Spalding. Carol Smith, Jean Casadesus. Main Street Theater (1050). 18th season. Mgr., Thomas P. Corbett, Box 273.

Wyoming

Casper: Casper Civic Symphony (65). Blaine D. Coolbaugh, conductor. Soloists: Russell Schwejda, Elsie Neithamer, Courtney Proffett. 3 concerts. Auditorium (1650). Mgr., Les Parsons, 320 E. 2nd St.

Canada

Calgary: Calgary Symphony (80). Clayton Hare, conductor. Grand Theater. Orchestra revived this season. Pres., Mrs. S. Ray Farquharson, Calgary, Alta., Canada.

Kitchener, Ont.: Kitchener-Waterloo Symphony (80). Dr. Glenn Krusno, conductor. Soloists: Fred Janke, Janet MacKenzie, Stanley Bowman, George Kadwell, Erich Traugott. 5 concerts. Capital Theater (1000). Season sold out. Kitchener, Ont., Canada.

Montreal: Les Concerts Symphoniques de Montreal (80). Desire Defauw, conductor. Guest conductors: Kubelik, Enesco, Goischmann, Walter, Munch. Soloists: Serkin, Fournier, Kapell, Poulenc, Primrose, Francescatti. 12 pairs concerts. Plateau Hall (1308). Mgr., Pierre Beique, 1476 Sherbrooke St. West, Montreal, P. Q., Canada.

Montreal: Montreal Little Symphony (42). George Schick, conductor. Alexander Brott, assistant conductor. Soloists: Alexander Brott (violin), Lucien Robert, Jean Belland, Herve Baillargeon, Real Gagenier, Raffaele Masella, Joseph Masella, Jacques Le Comte. 8 concerts. Hermitage (823). Pres., Harold A. Stevenson, 140 Sherbrooke.

Montreal: Montreal Women's Symphony (76). Ethel Stark, conductor. Soloist, Boris Goldovsky (opening concert). 5 concerts. First concert, at Queen's University, Kingston, Ont. Address: 311 Dominion Sq. Bldg., Montreal, P. Q., Canada.

Quebec: Quebec Symphony (70). Edwin Belanger, conductor. Soloists: Patricia Poitras, Nell Chotem, Rafael Masella, Anahid and Maro Ajemian, Renee Morisset. Montcalm Palace. Mgr., Albert P. Tanguay, 73 Moncton Ave., Quebec, P. Q., Canada.

Regina: Regina Symphony (55). W. Knight Wilson, conductor. 4 concerts. Darke Hall (900). Mgr., Mrs. J. Gillespie, "H," Crescent Apts., Regina, Sask., Canada.

Saskatoon: Saskatoon Symphony (54). Prof. J. P. McRae, conductor. Assistant conductor, Edgar Mather. Guest conductor, Victor Kviesis. Soloists: Mabel Sanda, Victor Kviesis, Thelma Johannes. 4 concerts, Capitol Theater (1500). Mgr., E. W. Joe Griffiths, University of Saskatchewan, Saskatoon, Sask., Canada.

Toronto: Toronto Philharmonic (90). Operates Promenade Symphony Concerts (22 in summer of 1949). Guest conductors: Frieder Weissmann, Sir Ernest MacMillen, Cesar Borre, Paul Scherman, Sir Adrian Boult, Victor Kolar, Samuel Horsenhoren, Guy Fraser Harrison, Fritz Mahler, Geoffrey Waddington, Rex Battle, Andre Kostelanetz. Soloists: Mark Hambourg, Uta Graf, Jane Pickens, Marina Svetlova and Robert Roland, Donna Grescoe, Kenneth Spencer, Lubka Kolessa, Volkoff Canadian Ballet, William Van Zandt, Mary Bothwell, Conrad Thibault, Madeline Bone and Elsie Bennett, Iva Kitchell, Summer School Choir, Patsy Parr, Carmen Torres, Mia Slavenska and Igor Youskevitch, Barbara Custance, Vivian Della Chiesa, Robert Graham, Mary Henderson, George Haddad. Varsity Arena (7000). Mgr., Ernest Johnson, 402 Metropolitan Bldg., Toronto, Ont.

Toronto: Toronto Symphony (85). Sir Ernest MacMillan, conductor. Paul Scherman, assistant conductor. Guest conductor, William Steinberg. Soloists: Pierre Fournier, Bela Boszormenyi-Nagy, Benno Moiseiwitsch, Yehudi Menuhin, Herta Glaz, Brian Sullivan, Myra Hess, Mischa Elman, William Kapell, Claudio Arrau. 74 concerts. Massey Hall (2766). Mgr., J. W. Elton, Massey Hall, 178 Victoria St., Toronto 1, Ont., Canada.

Vancouver: Vancouver Symphony (72). Jacques Singer, conductor. Soloists: Arrau, Fuchs, Davidoff, Jan Cherniavsky, Uninsky, Sidney Foster. Vancouver Symphony Chorus in Elijah, Brahms' Requiem and Boris Godounoff. 55 concerts. Orpheum Theater (2871). Concerts in Victoria and Nanaimo, B. C. Mgr., Derek A. Inman, 630 Seymour St., Vancouver, B. C., Canada.

Winnipeg: Winnipeg Symphony (80). Walter Kaufmann, conductor. Soloists: Ross Pratt, Gladys Swarthout, Zara Nelsova, Morley Margolis, Freda Trepel. 15 concerts. Winnipeg Auditorium (3800). Regular broadcast series, CBC national network sprang tour of Province of Manitoba now being planned. Mgr., J. L. Henderson, 270 Edmonton St., Winnipeg, Man., Canada.

Latin America

Argentina

Buenos Aires: Orquesta Sinfonica. Under general management of the Colon Theater's General Director. Guest conductors.

Buenos Aires: Asociacion Filarmonica de Buenos Aires. Juan Jose Castro, conductor. Pres., Magdalena Bengolea de Sanchez Elia.

Buenos Aires: Asociacion del Profesorado Orquestal. Address: Sarimiento 1676.

Buenos Aires: Orquesta de Radio El Mundo. Guest conductors.

Buenos Aires: Orquesta Sinfonica Juvenil Argentina. Luis Gianneo, conductor.

Buenos Aires: State National Orchestra. Roberto Kinsky, conductor.

Buenos Aires: Orquesta Sinfónica de la Ciudad de Buenos Aires. Ferruccio Calusio, conductor. Washington Castro, assistant conductor. Under management of Director of the Teatro Municipal, Avenida Corrientes 1530, Buenos Aires.

La Plata: Orquesta del Teatro Argentino.

Cordoba: Orquesta Sinfonica. Tedoro Fuchs, conductor.

Rosario: Orquesta Asociacion Sinfonica, Jose F. Berrini, conductor.

Rosario: Orquesta de la Sociedad Filarmonica.

Brazil

Rio de Janiero: Orquestra Sinfonica Municipal (82). Henrique Spedini, conductor. Teatro Municipal (2205). Mgr., Maciel Pinheiro, Departamento de Difusao Cultural, Av. Nilo Pecanha 31, Rio de Janeiro.

Rio de Janeiro: Orquestra Sinfonica Brasileira (90). Eugene Szenkar, conductor. Teatro Municipal. Mgr., Almte. Adalberto Lara de Almeida, Av. Rio Branco 137 s/805, Rio de Janeiro.

Sao Paulo: Orquestra Sinfonica Municipal (93). Camargo Guarnieri, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Departamento Municipal de Cultura, Teatro Municipal, Sao Paulo.

Sao Paulo: Orquestra Brasileira de Camara (32). Leon Kaniefsky, conductor. Teatro Municipal de S. Paulo (1664). Mgr., Leon Kaniefsky, Ave. Consolacao 1765, S. Paulo.

Minas-Gerais: Orchestra Estadual. Arthur Bosmans, conductor. Mgr., Walkiria Bosmans, 175 Rua Minas Novas, Belo-Horizonte.

Minas-Gerais: Municipal Orchestra.

Pernambuco: Orquestra Sinfonica de Pernambuco (60). Vicente Fittipaldi, conductor. Teatro Santa Isabel (800). Mgr., Jones Johnson, Teatro Santa Isabel, Recife, Pernambuco.

Baia: Orquestra Sinfonica da Baia (55). Luiz Gonzaga Mariz, S.J. conductor. Gabinete Portugues de Leitura (700). Mgr., Dr. Clovis Spinola, Palacio da Se, Salvador, Baia.

Santa-Catarina: Orquestra de Sociedade Cultura Musical (35). Emanuel Paulo Peluso, conductor. Teatro Alvares de Carvalho (600). Mgr., Arnoldo Suarez Cuneo, Rua Arcipestre Paiva 15, Florianopolis, Santa-Catarina.

Paraná: Orquestra Sinfonica Brasilio Itibere. George Kaszas, Ludovico Seyer, Bento Mossurunga, conductors. Concordia Club (1200). Mgr., Fernando Correia Azevedo, Rua Brigadeiro Franco 2494, Cutiriba, Paraná.

Chile

Orquesta Sinfonica de Chile. Victor Tevah and Armando Carvajal, conductors. Address inquiry to: Instituto de Extension Musical de Chile, Augustinas Esq. de Miraflores, Santiago, Chile.

Cuba

Havana: Orquesta Filarmónica de la Habana. Pascual de Rojas, pres. Armando J. Coro, vice-pres. Guillermo Rodriguez, business mgr. Office: San Miguel 410, altos, Havana.

Havana: Orquesta de Cámara de la Habana. José Ardevol, conductor. Office: Calle 10, No. 564, Vedado, Havana.

Santiago de Cuba: Orquesta Filarmónica de Santiago de Cuba. Antonio Serrett, conductor. Office: Sanchez Hechevarria 454, Santiago de Cuba, Oriente, Cuba.

Dominican Republic

Ciudad Trujillo: Orquesta Sinfonica Nacional (70). Abel Eisenberg, conductor. 15 concerts yearly. Teatro Independencia (1400). Pop concerts and tours in cities of the Republic. This orchestra supported by the Government. Address: Direccion General de Bellas Artes, Gral. Luperon No. 27 altos.

Guatemala

Guatemala City: Symphony Orchestra of Guatemala. Andres Archila, conductor. Guatemala City.

Mexico

Symphonic Orchestra of the National Conservatory of Music, Eduardo Hernandez Moncada, director. Address: Instituto de Bellas Artes, Mexico D.F.

Symphonic Orchestra of Mexico. Carlos Chavez, director. Av. Isabel la Catolica 30, Mexico D.F. (Disbanded).

Orquesta Sinfonica de la Universidad. Jose F. Vasquez, director. Justo Sierra 16, Mexico D.F.

Orquesta Sinfonia de Xalapa. Jose Ives Limantour, director. Xalapa, Veracruz.

Orquesta Sinfonica de Guadalajara. Leslie Hodges, director. Guadalajara, Jalisco, Mexico.

Panama

Orquesta Sinfonica de Panama. State institution managed by the Ministry of Education. Present director is Walter Meyers.

El Salvador, C.A.

Orquesta Sinfonica de los Altos Poderes. Alejandro Munoz Ciudad Real, director. San Salvador, El Salvador.

Orquesta Sinfonica Salvadorena. Humberto Pacas, director. San Salvador, El Salvador, C.A.

Jamaica, B.W.I.

Cross Roads: The Edward Gordon Orchestra, c/o Mrs. Sylvia Ebanks, Retirement Crescent, Cross Roads, Jamaica, B.W.I.

Kingston: The Surrey Philharmonic, S. L. Beckett, conductor. Y.M.C.A., Hanover St., Kingston, Jamaica, B.W.I.

OPERA COMPANIES OF THE UNITED STATES

California

Hollywood: Hollywood Bowl Opera. James A. Doolittle, director and producer, 2301 N. Highland Ave.

Los Angeles: Guild Opera Co., sponsored by the Opera Guild of Southern California, Mrs. Edmund W. Gale, pres. Performances in English of Mozart's Marriage of Figaro are being given in various communities of the county this season, under Dr. Richard Lert, conductor; productions subsidized by the Los Angeles County Music Commission.

San Bernardino: San Bernardino Civic Opera Association, James Guthrie, musical director; O. V. Hauschildt, chorus director; Ralph Bloem, stage director. Mrs. Alexandra Grow Jenks, pres., 591 Ninth St.

San Francisco: San Francisco Opera Association. Gaetano Merola, director. War Memorial Opera House, Van Ness Ave. at Gough St.

San Francisco: New Pacific Grand Opera Association. Campbell McGregor, pres., 700 Montgomery Bldg.

Colorado

Central City: Central City Opera House Assn. Donald V. Stophlet, director, 457 City and County Bldg.

Denver: Denver Grand Opera. Joseph Bosetti, director, 1536 Logan.

Connecticut

Hartford: Connecticut Opera Assn. Frank Pandolfi, director. 926 Main St.

New Haven: Manhattan Civic Opera Co. Frank Riggio, general director, 194 Orange Ave.

District of Columbia

Washington: National Negro Opera Co. Mary Caldwell Dawson, managing director, 1037 Evarts St., N.E.

Washington: Washington Grand Opera Assn. William Webster, 1710 19 St., N.W.

Florida

Miami: Opera Guild of Miami. Arturo di Filippi, director, 625 S.W. 29th Rd.

Palm Beach: Palm Beach Concert and Opera Guild. Jack Epstein, founder and director, 111 Dunbar Rd.

Illinois

Chicago: American Opera. Anna Del Preda, general director. Guest conductors.

Chicago: Chicago Concert Opera Guild. Silvia Insana, director.

Chicago: Chicago Opera Artists' Association. Louis Waxman, director. (Not functioning).

Kentucky

Southgate: Miniature Opera Co. Billy Scott, director, 110 Walnut St.

Louisiana

New Orleans: New Orleans Opera House Assn. Walter Herbert, general director and conductor, 220 Camp St.

Massachusetts

Brookline: New England Opera Theater. Boris Goldovsky, director, 183 Clinton Rd.

Michigan

Flint: Flint Civic Opera. Fred L. McKitrick, manager and producing director, 2226 Nolen Dr.

New Jersey

Paterson: Constance di Giacono Opera Guild. Joseph Ferriola, director, 97 Caldwell Ave.

Paterson: Musical Art Society of Paterson. Alfred Rosanger, 127 Sheridan Ave.

New York

Brooklyn: Popular Price Grand Opera Inc. Alfredo Salmaggi, director, 30 Lafayette Ave., Brooklyn 17; also 226 W. 53rd St., New York 19.

Chautauqua: Chautauqua Institution. S. M. Hazlitt, president.

New York City

Metropolitan Opera Assn. Edward Johnson, general director, 39th St. and Broadway.

Amato Opera Theater, Inc. Anthony Amato, director, 1129 Sixth Ave.

Adams-Williams Corp. Wilson A. Williams, 430 Sixth Ave.

Belmont Opera Guild. 183rd St. & Arthur Ave., Bronx.

Boston Grand Opera Co. E. E. Stanford, managing director. 119 W. 57th St.

Columbia Grand Opera Co. James Celania, Ottavio di Cesare, 597 E. 184th St., Bronx.

Community Civic Opera Co. Anthony Cantarella, general director; Josephine Fria, business manager, Steinway Hall, Rm. 516, 113 W. 57th St.

C. Z. & L. Co. Chandler Cowles. Edith Lutyens, Efrem Zimbalist, Jr., 926 Park Ave.

International Royal Grand Opera Co. John B. Fiorillo. 2290 Crotona Ave., Bronx.

Lemonade Opera. Max Leavitt, director, 141 W. 13th St.

Lucretia Co. Giovanni Cardelle, Sherman Ewing, co-producers, 36 W. 44th St.

Lyric Opera Assn. Alfredo Landi, president, 154 W. 57th St.

Manhattan Drama and Opera Guild. B. F. Kutcher, 1545 Broadway.

National Grand Opera Co. Giorgio D'Andria, director, 1005 Carnegie Hall.

New Lyric Stage. Moritz Bomhard, director, 51 E. 55th St.

New Manhattan Opera Assn., Inc. Norman Schur, secretary-treasurer, 635 Fifth Ave.

New York City Opera. Laszlo Halasz, artistic and music director, 130 W. 56th St.

New York Civic Opera Co. William Reuterman, 150 W. 46th St.

Opera for College. Adolph G. Anderson, 51 E. 55th St.

San Carlo Opera Co, Fortune Gallo, general manager, 1697 Broadway.

Stadium Concerts, Inc. Morris Schorr, vice-president, 20 W. 57th St.

Star Opera Co. Francis C. Torre, 317 W. 42nd St.

Charles Wagner Opera Co., Charles Wagner, president, 511 Fifth Ave.

Rochester: Rochester Grand Opera Co., 745 Penfield Rd.

Rochester: Verdi Grand Opera Co. Vincent Faga, Sylvestre Zaccarria, 389 Selye Terrace.

Ohio

Cincinnati: Cincinnati Summer Opera Assn. Oscar F. Hild, director, Times Star Tower.

Cincinnati: Cincinnati Music Drama Guild (opera in English). Charlotte L. Schockley, secretary, 670 June St.

Pennsylvania

Philadelphia: American Opera Co. Vernon Hammond, director, 1920 Spruce St.

Philadelphia: Philadelphia La Scala Opera Co., Inc. Anthony Ferraciano, general manager, 1421 Chestnut St.

Pittsburgh: Pittsburgh Opera Co. R. A. Martin, manager, 320 Fourth Ave.

Texas

Fort Worth: Fort Worth Opera Assn. Kari Kritz, director, Meachams Mezzanine.

San Antonio: Symphony Society of San Antonio. Max Reiter, conductor, 916 Maverick Bldg.

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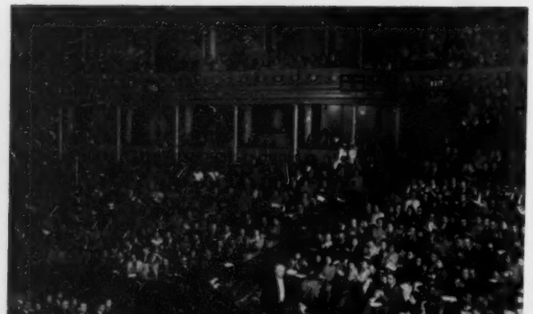
London Revives Operas by Mozart, Strauss and Williams



LONDON COMMEMORATES CHOPIN... Robert Casadesus is applauded by a capacity audience at Albert Hall, after his recital given on Oct. 17, marking the 100th anniversary of the composer's death. *(London News Agency Photos, Ltd.)*

By ARTHUR NOTCUTT

London

THE Sadler's Wells Opera Company has staged a new production of Don Giovanni. The producer is Geoffrey Dunn, who has the advantage also of being a musician, and his version contains some new features of considerable interest. It is an attempt to reproduce as closely as possible the conditions of the first performance in Prague in 1787, omitting the scenes which Mozart added later.

This production is in two acts, the first containing four scenes, the second six, with an interval after the second scene of each act, besides the usual intermission after the ball scene. The opera is styled *"Dramma Giocosa"* and the correct finale—the Presto sextet—has been retained. This has not always been the case in London, as this writer can remember many performances at Covent Garden in Edwardian days when the opera ended with the Don's descent to Hell. While those performances had such great exponents of the Don as Battistini and Scotti, one felt instinctively that this ending gave a false impression of Mozart's intentions.

The *décor* for the present revival was designed by Tanya Moiseiwitsch, daughter of the well-known pianist; her costumes and settings are highly attractive. The conductor was the excellent James Robertson, one of the Sadler's Wells musical directors. The orchestral pit at this theatre was recently enlarged, the auditorium redecorated and some structural alterations made to its great advantage. It is quite ideal for Mozart's operas.

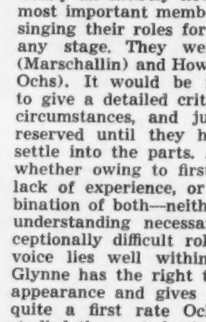
Conditions at Sadler's Wells do not permit the engagement of any "stars" but there is a resident company of excellent artists, who by their hard work and intelligence are continually raising the standard; and there is a chorus of adequate size with good voices. The names of the individual singers—all British—are not perhaps known in America but they are all deserving of mention, especially the Leporello of Edmund Donlevy, a buffo who always keeps within the picture, and the Commendatore of Stanley Clarkson, both of which are worthy of a place on any stage. The Don, Frederick Sharp, sang admirably but without the incisiveness the part requires; neither had his interpretation the necessary finish—this role must dominate the opera. The other singers were Victoria Sladen (Donna Anna), Marjorie Shires (Elvira), Gerald Davies (Ottavio), Minnie Bower (Zerlina) and George James (Masetto). Two arias, "Dalia Sua Pace" and "Mi Tradi," had to be sacrificed in this version, but on the whole Sadler's Wells has again scored a great success, and deservedly so.

Covent Garden Restores Rosenkavalier

At Covent Garden the opera season is proceeding on the lines laid down in the prospectus and will continue until Christmas when the Sadler's Wells Ballet Company returns from the American and Canadian tour. A new Carmen from Germany, Martha Mödl, has appeared and created a very favorable impression.

Rosenkavalier was revived with practically an entirely new cast, two of the most important members of which were singing their roles for the first time on any stage. They were Sylvia Fisher (Marschallin) and Howell Glynne (Baron Ochs). It would be manifestly unfair to give a detailed criticism under these circumstances, and judgment must be reserved until they have had time to settle into the parts. At the moment—whether owing to first night nerves or lack of experience, or probably a combination of both—neither has as yet the understanding necessary for these exceptionally difficult roles. Miss Fisher's voice lies well within the music, and Glynne has the right type of voice and appearance and gives promise of being quite a first rate Ochs when he has studied the part further and sung it a few times. The Sophie was Erna Berger, who has made her debut at the Metropolitan since this was written. Her voice is clear and of lovely quality, but she does not possess those ravishing soft high tones with which Elisabeth Schumann and Claire Dux delighted older opera-goers.

The great success of the evening was the Octavian, sung and acted by Constance Shacklock with a fine art that places her in the front rank of operatic artists. She has a lovely mezzo-soprano, with a sensitive, warm tone (Strauss wrote this part for a mezzo, though it is frequently sung by a soprano) and is a most accomplished actress.



CONSTANCE SHACKLOCK the principal mezzo-soprano of the Royal Opera, Covent Garden, who sang Octavian in the recent revival of Der Rosenkavalier.

The production has been considerably improved since its first presentation by this company, but there were several signs of inadequate rehearsal, particularly noticeable in the orchestral playing, much of which was rough and lacking in finish. As is well known, Strauss's operas make great demands on the players, and require constant rehearsal.

Hugh the Drover Returns

The B.B.C. continues its excellent work in promoting the love of opera, not only by broadcasts from English and foreign opera houses but also by studio performances of works that have suffered undue neglect. Such a case is that of Vaughan Williams' Hugh the Drover, which has already been broadcast twice.

The opera was conducted by Stanford Robinson, and the cast included Lorely Dyer, Roderick Jones and Walter Midgley. The last-named is a tenor of distinction, with a fine voice of Italian quality, rich and warm. He sang with great beauty of tone and expression. While Hugh the Drover would be rather unsuited to the Metropolitan, I warmly commend it to any American company giving opera in English. It plays slightly under two hours with one interval: the right length for any opera not on the grand scale.

Orchestral Matters

It is reported in the English papers that arrangements have at length been concluded for Sir Thomas Beecham to bring the Royal Philharmonic Orchestra to America and Canada next fall. Under the inspiring influence of its conductor, many competent judges (among them this reviewer) regard this orchestra, when conducted by Beecham, as one of the finest in the world today. The opinion of the American press and public will be interesting to those of us in this country who were so impressed by the brilliance and virtuosity of the Philadelphia Orchestra on its recent visit.

Rafael Kubelik conducted the B.B.C. Orchestra in a program commencing with Martiny's La Bagarre, a brilliant and exciting symphonic poem—sonorous and vivid in character, though as music it is not particularly distinguished. Ida Haendel (substituting for Gioconda de Vito, whose visit to England was unavoidably delayed) played the Brahms Concerto with the supreme technical skill for which she is noted, but her interpretation lacked inspiration. This was followed by the Berlioz Symphonie Fantastique, of which Londoners have had a variety of readings during the past year or two. The music evidently makes a strong appeal to this Czech conductor, who interpreted it with fire and imagination and full regard for its romanticism.

Messiah by 1,000 Plus

Sponsored by the Henry Wood Concert Society, the London Symphony Orchestra have given a performance of Messiah at the Albert Hall with a great choir of 1,000 singers selected from various London and suburban choral societies. Sir Malcolm Sargent has few rivals in handling these huge masses and secured superb choral singing—notable especially for the fervor of its emphasis and dramatic insight. The soloists were Jo Vincent, Dutch soprano, known in England for many years, Kathleen Ferrier, Heddle Nash and a new bass, Harry Shaw.

Among the distinguished visitors to London at the present time is Andres Segovia. At a Serenade Concert at the Cambridge Theatre by the New London Orchestra he gave the first English performance of a concerto by Ponce, in which he displayed his incomparable skill as a guitarist. He was heard on a subsequent occasion in recital, when his fine craftsmanship was more apparent. The guitar is unlikely to become a popular instrument in the eyes of the general public here, but a great artist such as he can make it so.

A somewhat unusual concert attracted an enthusiastic audience to Wigmore Hall, when Joan and Valerie Trimble gave a recital for two pianos and included the Brahms Variations on a Theme of Haydn. Robert Irwin, an Irish baritone with an attractive voice, was the assisting artist, singing the Schumann Dichterliebe Cycle.

Vienna Philharmonic Tour Protested

VIENNA.—Considerable controversy has been caused by the fact that the Vienna Philharmonic Orchestra was invited to make a tour of South America next August. The journey, which it was proposed to make by plane, immediately caused considerable opposition here.

The reason for the furore was that the State Theatre management was naturally opposed since the orchestra plays for the opera performances here. It was felt that the success of the Salzburg Festival next summer might be endangered, since Furtwängler would not care to conduct in that series unless the Philharmonic played for it, and would perhaps want to go with the ensemble to South America. It is not quite certain what the outcome will be. Nevertheless, there are some reports that the journey will not materialize.

Artist Visitors Feted

Artists from the United States have recently appeared here and won laurels.

Isaac Stern gave a concert in Vienna which had very great success. In the same week Erica Morini also played in Vienna. The audience was fascinated by the charming extras which she gave, but Brahms' D minor Sonata was read better by Stern and Tchaikovsky's Violin Concerto sounded a bit too sentimental.

Sergiu Celibidache, first conductor of the Berlin Philharmonic Orchestra, has created quite a sensation. He conducted Bruckner's VIIth Symphony at a Catholic Festival with great understanding and beautiful sound effects. He also gave a concert wtih the Vienna Symphonic Orchestra, which played the Symphony "from the New World" by Dvorak and a Concerto for orchestra (1915), by a German composer, Rudi Stefan, who was killed in action during the first World War. It is an interesting work, and forms a link between Richard Strauss' rich colors and the linear style.

Karajan conducted several orchestral and choral concerts (Hindemith's Matthis, the Painter and the Creation by Haydn); especially the latter was a very harmonious performance.

Ansermet offered Beethoven's Second Symphony, a top rendering of La Mer by Debussy and a Petite Symphonie Concertante by his countryman and professor at the School of Music in Geneva, Frank Martin, composed for cembalo, piano and harp. Mr. Heiller and Mrs. Heiller played the keyed instruments.

Georg Solti, the first conductor from Munich, conducted Tristan and Carmen with a view to a future engagement, and the audience seemed to like him.

Johann Strauss Staging

The State Opera continues to resuscitate old musical comedies. 1001 Nights by Johann Strauss—his first musical comedy, premiered in Vienna in the year 1871 under the title Indigo—was modernized and newly staged. Despite the changes, the text remains very silly. Allusions to and jokes about current events made the audience roar with laughter. The music is elegant and full of inspiration, the staging a big show—even a dromedary, an ass and an ibex appearing on the stage. The chorus girls dance wonderfully and our ballet *maestra,* Erika Hahn, is quite first-rate.

Erich Wolfgang Korngold has arrived in Vienna and his opera, Die Tote Stadt, will be heard again after a long interval.

The motion picture based on the Bach Matthaus Passion had its premiere a few days ago. It is quite a new type of motion picture, without actors, showing reproduction of masterpieces of three centuries representing hte Passion of Christ. Directors were Ernst Marischka and Andre Mattoni. The Vienna Philharmonic Orchestra under Herbert Karajan played a cut-down version of the score.

DR. ERWIN MITTAG.

THE DANCE: By ROSALYN KROKOVER

N. Y. City Dance Theater Founded

The contemporary dance, at last, is finding a home in New York by courtesy of the New York City Center of Music and Drama and the untiring efforts of Morton Baum, the institution's executive committee chairman. To be called the New York City Dance Theater, the project takes its place among the activities of the Center with the opera, drama and ballet.

This project should have far-reaching effects. It means that for the first time the contemporary dancers can have Broadway performances with all of the trimmings without having to mortgage their souls. An evening in a Broadway theater generally runs from $1,500 to $2,000, depending upon the extent of the program's technical demands (lighting, music etc.) and amount of publicity expenditures. With that figure looming in the horizon, even a sell-out doesn't necessarily mean money in the bank.

The City Center has a certain budget from which the dancers are paid, and whatever the individual receives, he at least is assured of coming out in the black. He also is assured of press coverage, expert musicians and lighting. And in view of the prevailing conditions on Broadway, this amounts to nothing less than a windfall of pure gold. Also, it amounts to a challenge for the contemporary dance. This is its chance to win friends in a big way.

Unlike the City Center Ballet, which is actually a nucleus of the American Ballet School, both headed in one capacity or another by Lincoln Kirsten and George Balanchine, the Dance Theater promises to be thoroughly democratic, giving talent, no matter from which tree it sprouts, an opportunity to grow.

Bennett and Pleasant at Head

After much thought, deliberation and a careful analysis of the venture, Isadora Bennett and Richard Pleasant finally accepted the invitation to be the managing directors. These two people are well equipped for the responsibilities of the position, as both have been associated with the dance since 1939. They know the field well and have no particular axe to grind; their interests have always transcended personalities and focussed on the art of the dance.

The introductory season of ten performances opens Dec. 14 and will close Dec. 24. The first week offers performances through the 18th and the second week starts on Dec. 21 and runs through to Christmas Eve. Martha Graham, Doris Humphrey, Hanya Holm, Helen Tamiris, Charles Weidman, Jose Limon, Sophie Maslow and Valerie Bettis have been named sponsor-choreographers. The advisory committee consists of Martha Hill, Louis Horst, Norman Lloyd and Jean Rosenthal. Young choreographers and soloists, not part of the original organization, will be invited to present works.

A feature of the project is to revive important works not seen in recent seasons, thereby restoring to audiences landmarks in the contemporary dance. For those choreographers who do not presently have companies of their own, it is contemplated to create a pool of dancers with which these choreographers can revive old works or create new compositions.

New York Premieres Planned

Three Broadway premieres of works given last summer at the American Dance Festival—Doris Humphrey's Invention, Jose Limon's The Moor's Pavane and Sophie Maslow's Festival—will be presented by the new organization. A world premiere will be Charles Weidman's Song of Songs. Revivals to be given are Humphrey's Shakers, Holm's Ozark Suite and a complete version of the Humphrey-Weidman Atavisms.

Participating dance companies and soloists are Charles Weidman and Company, with Peter Hamilton and Nadine Gae; Jose Limon and Company with Pauline Koner; the Dudley-Maslow-Bales Company with the New Dance Group; and Valerie Bettis in her own solos. In addition to the new works already mentioned, pieces in the repertoire will include Fables For Our Times, Daddy Was a Fireman, Flickers, Jesse James, Lament for Ignacio Sanchez Mejias, La Malinche, Day on Earth, and Story of Mankind. Among the guest choreographers and soloists are Iris Mabry, Beatrice Seckler, Katherine Litz, Nina Fonaroff and Merce Cunningham.

Taji Bey at Carnegie Recital Hall

Taji Bey and her Oriental Dance Company presented a program of Eastern dances at Carnegie Recital Hall on Nov. 9. As usual, the dancers were sumptuously costumed and Taji Bey was outstanding in her solos. Her Chifte-Telli, a Turkish Harem dancer, remains effective on repeated performances, and the Hooheno Keia, a Hula, had a subtle native spirit and grace. Salvacion, a newcomer to Miss Bey's programs, played the guitar, danced and sang and appeared equally ill at ease in all mediums. The evening as a whole had its share of bad luck which was in no way the fault of the dancers. Not only did the recording machine behave badly, but the rope that opened and closed the curtain broke. Nevertheless the dancers showed that they were genuine troupers and carried on expertly. The assisting dancers were Kharis, Rani, Ilanga, and Rhoda.

Modern Dance at Juilliard

An interesting experiment took place at the Juilliard Concert Hall on Nov. 11 when a program of modern dance was presented accompanied by music of student-composers. The dances were all nicely mounted and the orchestra, led by Frederick Prausnitz, was something not often encountered in a dance program; solo passages were beautifully played and the ensemble of instrumentalists had an elegance and finish that could only be acquired by plenty of talent and rehearsals.

Choreographically, the most interesting work was Song of Deborah, created by Pearl Lang and set to music by Richard Winslow. It was beautifully danced by Joan Skinner and Dorothy Berea. The movement was dynamic and there was a great deal in the character of stylized Egyptian that proved exciting. Studies, by Katherine Litz, had a delightful quality and the music, by Eugene Nicolait was an intelligent and sometimes inspired accompaniment. Perpetual Notions, danced and choreographed by Yuriko, had strong Graham overtones but enough of the Yuriko impishness to sustain interest. Edward Herzog was the composer for her work. The other solo was that of Mattie Haim—Prologue, from the Vision of Peace—with music by Theodore Snyder. It was weak in conception and execution. The two larger-scaled pieces, Nina Fonaroff's Masque with music by Robert Staker and Jean Erdman's Solstice with music by Hugh Aitken, failed to make their points choreographically.

DANCES OF INDIA . . . Sujata and Asoka who will bring their interpretations of the Hindu dance to the Ziegfeld Theater for the second consecutive season on Dec. 11. ***(Photo—Gaby).***

Mariemma Returns to the Ziegfeld

Mariemma gave her second performance at the Ziegfeld on Nov. 13. She was again assisted by Enrique Luzuriaga, pianist; Paco Fernandez and Joaquin Villa, dancers; and Paco de la Isla, guitarist. Although there was a substantial change in program the dances continued to give a cross-section of the classic, folk and flamenco schools. One of the dances, El Puerto, new to New York, found particular favor with the audience. The conception is that of a female fish vendor selling her merchandise by way of song and dance.

Dance News

Theater Dance's first concert of the season was at the YM-YWHA Dance Center on Nov. 13. Six works were presented. Chara, choreographed by Alice Temkin to music by Joseph Haydn, was danced by Joanne Appel, Alfredo Corvino, Dorothy Hill, Lorraine Ruess, Peggy Smithers and Alice Temkin. Sorrow Is An Arrival had a musical score by Herbert Greene and was created by Betty Lind. Jean Houloose, Martin Kraft, Atty Van Den Berg, John Binney, Anne Feris, Toni Charmoli and Rudy Tone were the interpreters. Frank Westbrook's work was Theater Piece—Vertigo 1949 and the composer, Donald Pippin was the accompanist at the piano. It was danced by Virginia Conwell, Rudy Tone and Arthur Partington. Prairie Suite, with choreography, sets and costumes by Jean Houloose, had a score by Ray Green and was danced by Dorothy Berea, Naomi Bonneck, Virginia Conwell, Allen Waine, William Weaver and Don Farnworth. The Sarah Lawrence Group contributed a piece called Synopsis Act 1 Scene 1 from the play "him" by e.e. cummings. The dancers were Gisela Fischer, Marcia Gold and Carol Willcens. The final offering was a repeat performance of Jean Houloose's Heritage.

Festival of Canadian Ballet

The Choreographers' Workshop's festival of Canadian Ballet on Dec. 17 at the "Y" will offer Ruth Sorel's Montreal Ballet in two works—Mea Culpa, a religious dance set to music by Bach, and La Gaspesienne, a story of French folk life. The Volkoff Ballet of Toronto will share the program and one of its contributions will be the Red Ear of Corn while the other is an as yet unnamed work set to music by Prokofieff. . . . Iva Kitchell, who just returned to New York after a tour which opened on Oct. 14 and took her as far as the Pacific Coast, will give her second Carnegie Hall concert on Dec. 4. Harvey Brown, her composer-pianist, has composed the music for three of the seven new numbers which she will present. . . . According to the General Headquarters Far East Public Information Office, ballet is finding much favor among the Japanese. A number of ballet schools have been opened and a theatrical production company produced Midsummer Night's Dream, Tchaikovsky's Swan Lake and scenes from Scheherazade and Salome.

La Meri spoke on Ethnic Characterization at the Ethnologic Dance Center on Nov. 25; the Nov. 18 lecture on the series was that of Jesse Meeker, who spoke on The Accompanist and the Dancer. . . . The Mabry-Gilbert concert scheduled for Dec. 6 at the "Y" has been postponed due to preparation for the Jan. 28 appearance at Hunter College Playhouse under the Choreographers' Workshop auspices. . . . Serge Oukrainsky has organized an American National Ballet with headquarters in Hollywood.

Bergen Symphony Society Formed

ENGLEWOOD, N. J.—Articles of incorporation were recently drawn up for the Bergen Symphony Society, an intercommunity training ensemble. Plans are in formation for an interesting series by this organization. Otto Radl, who led the Teaneck Symphony Society orchestra before the war, has been appointed conductor. Membership is open to any orchestral player, including semi-professional ones, who can pass the committee's audition.

Concerts will be given in various communities of the county. It is planned to give annual Spring Festivals with the assistance of choral groups, including oratorio hearings.

Alfred Human, former editor of the Musical Digest, is president of the society; Arthur A. Hauser is vice-president, and Joseph A. Fischer, secretary of the New York publishing firm, J. Fischer & Bro., is secretary-treasurer. Information concerning rehearsal dates and auditions for players may be obtained from the secretary at 11 Highgate Terrace, West Englewood, N. J.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

Radio Highly Developed In Scandinavian Countries

Radio in the Scandinavian countries has developed rapidly since World War II. This growth has been influenced by various factors, such as the general standard of culture and generally widespread electrification. There is also the fact that in these relatively small lands there is a wide scattering of communities, and many persons live far from any hamlet. Rapid transmission of news and supply of music and other fare therefore devolves largely on radio.

Broadcasting is government-controlled (as it is in all Europe) and is financed by license fees, paid either monthly or yearly. Only one license, however, is required by each household even if there are several receiving sets. While operating on a limited financial basis in comparison to radio in America, the studio equipment is of the finest and most modern. This is particularly true of Denmark and Sweden.

This summer Herman Neuman, musical supervisor of New York City's Municipal Broadcasting System, spent ten weeks touring the Scandinavian countries. Among other appearances as guest conductor, he directed the Denmark State Broadcasting Company's Orchestra in Copenhagen; the Swedish State Broadcasting Company's Orchestra, Radioganst, in Stockholm; and the Norwegian Broadcasting Company's ensemble in Oslo. Between professional engagements, he made a study and survey of European radio techniques.

Mr. Neuman's primary objective in his European orchestral appearances was to act as ambassador of American music. Composers past and present were represented on his all-American programs, including works by MacDowell, Chadwick, Virgil Thomson, Norman Dello Joio, Lukas Foss, Julia Smith and many others.

Surveying Resources

"The Scandinavians have a great interest in American music," said Mr. Neuman, "but it is extremely difficult for their conductors to get parts for the scores. This is because the promotion of American music is greatly in need of stimulation in Europe. The existing foreign money exchange is also a deterrent. Most scores now being performed have only recently been made available through the fine service provided by the U. S. Government Information Service.

"Their radio programs are, on the whole, I believe, better balanced musically than those in America. This is because there is only one network in each country and the amount of time possible to be given to one type of program is necessarily limited. Radio listeners have the opportunity of tuning in on music broadcasts from other European countries if they do not at times like what is being presented at home.

"Educational and cultural programs are of the finest type, from the standpoints of quality and presentation; and together with the news broadcasts hold very strong positions in the station's daily schedules. There are very few 'quiz' programs, and 'block booking' as done on American radio is unknown. Variety or popular programs are very popular and are produced and presented as meticulously as the broadcasts of serious music.

"A refreshing aspect is the promotion of contemporary music. The native composer has many more opportunities of becoming widely known and appreciated than in America. His works are frequently programmed. The radio being state-owned, the governments are highly interested in the cultural assets of the country.

"Perhaps because taxes finance the radio industry, the fees paid to artists and musicians are nothing like those in America. While European radio never promotes the reputation or the careers of artists, it does provide a great variety of programming and solo appearances. The average concert artist has only two or three radio engagements during the season, although there are a few exceptions to the rule.

Orchestral Standards High

"Orchestras are of very excellent quality. The Oslo Philharmonic is particularly outstanding and compares favorably with the best American ensembles. The members are unusually excellent sight readers since they perform under the baton of so many guest conductors. They are sensitively responsive to each conductor's direction.

"An interesting development in orchestral broadcasts in many of these Northern countries is that the programs are 'tape recorded' and then broadcast. This generally results in better performances. In the case of one work I directed this summer, there was a passage of eight bars which was gone over four times before it was satisfactory to me or the musicians. This section on the tape was then cut out and the final one pasted in. There is only one disadvantage to this method of preparing an orchestral broadcast—unless great care is exercised, spontaneity can easily be sacrificed.

"Radio in the Scandinavian countries has exercised a revolutionary influence upon a public that has never before become acquainted with a music other than that of a transitory and casual nature. This is especially true of Sweden. Among other things, Radiojanst has given domestic composers an impetus to write major works especially for radio. One of these compositions of recent years is Hilding Rosenberg's opera-oratorio about Joseph and his brethern, based on Thomas Mann's famous novel. This oratorio is in four large parts, which have been broadcast to listeners on different evenings, each performance lasting two hours.

"With a view to spreading a knowledge of Swedish music abroad, Radiojanst has made recordings of a number of compositions, *inter alia* all the symphonies of the Swedish composer Franz Berwald, including his Sinfonie Sérieuse and Sinfonie Singulière, also Vilhelm Stenhammar's Concerto No. 2 in D minor for piano and orchestra. These phonograph records are placed at the disposal of foreign broadcasting organizations free of charge."

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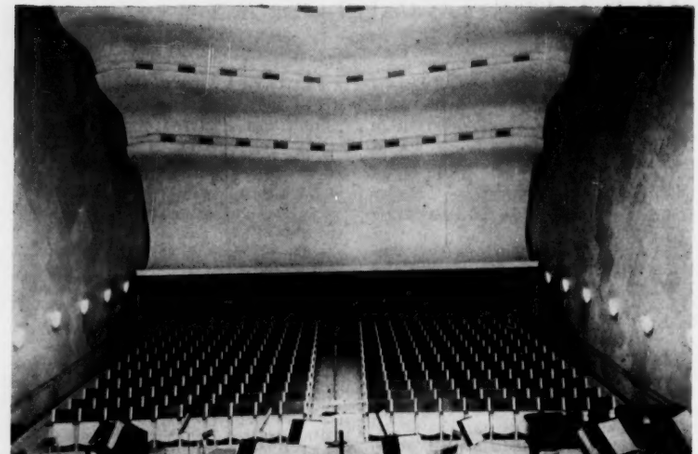

CONTEMPORARY DECOR . . . One of the ultra-modern studios of the Norway Broadcasting Company from which programs are beamed in Oslo.

Metropolitan Opening Telecast

The opening performance of the Metropolitan Opera Company's 65th season on Monday evening, Nov. 21, Strauss' Der Rosenkavalier, was televised by the American Broadcasting Company for the second successive season. Last year the opening night's telecast was the first in the Metropolitan's history and was relayed over a smaller network; but this season the TV audiences in New York, Philadelphia, Baltimore, Detroit, and Chicago had the opportunity to share in the festivities with the approximately 4,000 listeners in the opera house. Due to the requirements of the television equipment and staffs, the standing room space was materially limited in contrast to other years.

The American Broadcasting Company used eight cameras to televise the event. One was placed in the standing room area, orchestral level, stage left; one in the second balcony near the proscenium arch; one in a booth on the first balcony; two backstage; one in Sherry's lounge; and one in the Thirty-ninth Street entrance lobby. The control room was in the executive office on Thirty-ninth Street.

Milton Cross was the opera commentator, as he has been since the inception of the radio broadcasts. Gene Hamilton and Pauline Frederick conducted the interviews in the lobby, and Edward Johnson, general manager of the Metropolitan, made a backstage tour between the first and second acts. Deems Taylor and Mary Garden interviewed the guests in the lounge between the second and third acts. Burke Crotty, producer-director, was in overall charge of the telecast, for which ABC had assigned 41 persons. The TV as well as radio broadcast were sponsored by the Texas Company.

As previously announced, the regular radio broadcasts began on Nov. 26 over the network of the American Broadcasting Company (2 p.m., EST). The initial opera was a revival of Samson et Dalila, with Risë Stevens and Ramon Vinay in the lead roles.

The intermission features again are part of the broadcasts and include the "Opera Quiz," with Deems Taylor as quiz-master and Sigmund Spaeth, Robert Lawrence and Robert Bagar as the regular panel members, and "Opera News" again under the direction of Boris Goldovsky.

Opera Series Scheduled By NBC-TV

Beginning Saturday evening, Jan. 14 (10 p.m., EST), the National Broadcasting Company Television System is scheduled to launch its new opera series in English. The entire series will be produced by the network's recently established opera department.

According to current plans, the operas to be heard are: Jan. 14, Weill's Down in the Valley; Feb. 11, Madame Butterfly; Mar. 11, Johann Strauss' The Bat; and April 8, Tales of Hoffmann. With the exception of the initial broadcast, which will run for a half hour, the presentations will take one hour. The performances will be under the direction of Dr. Peter Herman Adler.

RADIO NOTEBOOK

ALFREDO ANTONINI recently began a series of programs for the U. S. Treasury Dept., which are heard twice weekly, Tues. and Thurs. (4:30 p.m., EST) over the CBS network. . . . FREDRIC VONN, composer-pianist, made two guest appearances on WJZ-TV recently. On the first B/C the pianist was interviewed; on the second he played several of his own arrangements of classical works. . . . IRRA PETINA, mezzo-soprano, who returns to the Metropolitan Opera this season after a two years' absence which she spent in musical comedy on Broadway, appeared on WOR's Sylvan Levin Opera Concert, Nov. 6. . . . Musical Notebook with DAVID RANDOLPH, a new series accenting an informal approach to serious music, made its bow over WCBS, Sun., Nov. 6 (1:30 p.m., EST). . . . The first and only B/C in New York by composer BENJAMIN BRITTEN and PETER PEARS, tenor, during their first American concert-recital tour, was heard over WQXR on Nov. 9.

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SILHOUETTES By MARY CRAIG

Case for Native Tongue in Opera

Opera in English continues its growth in public favor. Across the country, in large centers of music, in little town halls and in the myriad university and conservatory workshops, this intriguing art form (rendered sometimes into poetic and sometimes into every-day phraseology) is drawing many SRO audiences. One could wish it were possible to list at this time all the enterprising efforts and the unlimited zeal of major producers and amateur devotees now engaged in forwarding the cause of lyric drama translated into comprehensible text.

There is, for instance, the fine young Philadelphia American Opera Company, now in its fourth season, which opened at the Academy of Music, Nov. 15, with Verdi's Traviata. The new sets were designed by H. A. Condell, but the real novelty was the singing of the romantic score in English. Vernon Hammond, artistic director and conductor of the organization, has had opportunity in several countries, when producing opera in different languages, to weigh the comparative values of opera given in its original form and in translation. It is his conviction—and this is supported by many of his directorial colleagues—that through the employment of adequate and understandable versions of the book, opera can become more of a living art for a vaster audience of Americans whose language is English.

Differences in Various Works

With Rose Landver as stage director, the American Opera is scheduling classic and contemporary scores. On the list are Mozart's Ladies Are Like That (Cosi fan tutte), and Puccini's Madame Butterfly, both of which lend themselves superbly to translation. One cannot hope for perceptible improvement in every case where this is done. Many of the old melodramas are awkward in word sense and require finesse and the greatest skill to transcribe from one speech form to another without intrinsic loss. However, translation has long been the rule in practically all European opera houses. Our overseas producers seemed to worry not at all over preservation of score unities of text and music; only England and America have for generations imposed upon their artists the burden of singing in diverse languages and upon their audiences, the feat of multi-understanding.

Nowadays the proponents of translation are saying that conservation and preservation are all very well, but with the widely increasing love for opera there has come an equally growing demand to know more of what is going on during a performance.

For example, the New York Opera Company at City Center made a delightful demonstration with its ingenious contrast of English and German in Ariadne auf Naxos this year. As previously reviewed, the main body of the story was spoken and sung in our language; the inner stage opera was done in German. It made an amusing and spontaneously appealing show.

The Lemonade Opera Company of New York, presenting The Duenna, Hansel and Gretel, Kurt Weill's Down in the Valley and Haydn's The Man in the Moon, has done yeoman's service in the work of promoting both opera in English and operatic experience along this line. This is but one of the groups that have been so engaged. For example, in Cincinnati, the Music-Drama Guild has completed plans for a second full season offering the Gilbert and Sullivan Trial by Jury, Menotti's hilarious farce The Old Maid and the Thief, Vaughan Williams' Shepherds of the Delectable Mountains (based on part of Bunyan's Pilgrim's Progress), Hansel and Gretel, Kurt Weill's setting of Rice's Street Scene, Britten's comic score Albert Herring and a possible Magic Flute or Marriage of Figaro for the late spring. It is not possible to put on paper the innumerable workshops that have projects of sterling worth. (For organizations outside school and workshop activity, consult the current Musical Courier Opera List.)

A New Trend Discernible

In the contemporary field, the success of this modern trend indicates the popular taste for all styles of opera with understandable text. Menotti's scores, The Medium and The Telephone, owe much of their sharp accent to the clever English libretti. Virgil Thomson's most original Four Saints in Three Acts scored textually (via Gertrude Stein) as well as musically. There were also Gershwin's Porgy and Bess, Britten's Peter Grimes and the present Broadway hit Lost in the Stars, and its runner-up Regina. Less well received (possibly because of libretto lack) were the melodious Troubled Island, by Still, and Britten's excellently constructed Rape of Lucretia. Something seemed missing in both, perhaps not altogether resulting from the musical ingredients, certainly from the failure of climactic impact in the phraseology. When the word is understood it must ring with verity, for then text is coimportant with notation.

In municipal opera, workshops and especially on tour, companies report enthusiasm for opera in English. The Charles L. Wagner Company is scoring at every appearance with their performances of Pagliacci and Cavalleria Rusticana. The company employs a superior cast, to be sure, many being well-known artists while the lesser known were selected in merit-governed auditions for voice and role suitability. But the excellence of the group is only one denominator of its success, the other being the enjoyment of their hearers in knowing the whys and wherefores of the action. Last season, Mr. Wagner presented Gounod's Romeo and Juliet in the original French; but convinced of the popularity of the English versions, he has booked in addition to the present tour an English Barber of Seville (Rossini) for January through the early spring.

This is in no wise a critique of opera as produced by the Metropolitan and other notable companies which usually use the original language. Theirs is the opportunity of fostering the traditions of lyric drama in its great form. But many touring units which are going to the people, as well as municipal ensembles have an opportunity through translations to answer the demand of their hearers with comprehensible and diverting productions.

CAROLYN WEBER, young dramatic soprano, in the role of Santuzza in Cavalleria Rusticana which she sang during the series of opera performances sponsored by the Cincinnati Conservatory of Music and the Ohio city music lovers. Miss Weber is a pupil of Bianca Saroya. ***(Photo—Carl Wellinger, Cincinnati Enquirer.)***

Mu Phi Epsilon in 46th Year

Nov. 13 marked the 46th anniversary of Mu Phi Epsilon, national music sorority, and members throughout the nation paid tribute to their founders, the late Winthrop S. Sterling, Mus. D., and Elizabeth Mathias Fuqua. The sorority today has 65 active chapters, 28 alumnae chapters, and 16 alumnae clubs to which over 16,000 members have been initiated.

The first two weeks of November also marked the beginning of inspection tours through each of the five provinces by the national officers, Mrs. Margarette W. Walker, national president of Lubbock, Tex., inspected the West Central Province and was guest of honor for the chapters of Kansas City., Mo., on Founders Day. Ruth Row Clutcher, second vice-president of Upper Darby, Pa., is conducting the inspection work of the Atlantic Province; Mildred Martin Christian, first vice-president of Cleveland, that of the Great Lakes Province. Orah Ashley Lamke, editor of the Triangle, sorority magazine, has been visiting East Central Province. She celebrated Founders Day with the Cincinnati chapters. Hildier L. Shaw of Fargo, N. D., will inspect the chapters of the Pacific Coast.

The organization is planning a special memorial celebration for 1953, its 50th anniversary year.

Among the outstanding members are Ruth Lyon, violinist, guest soloist on the NBC television "Magic Strings"; Ruth Kobart, of the Lemonade Opera; Frances Yeend, soprano; Eva Iaci, pianist, now appearing in Italy; Sylvia Muehling, piano soloist with the Boston Symphony; Rose Dirman, soprano, on tour in the South; Ruth Watanabe, member of the music faculty, Eastman School of Music, recent winner of the graduate fellowship grant offered annually by the American Association of American University Women for the Delaware-Pennsylvania district.

Suzanne Heckman, 16-year-old cellist, has been selected as second alternate for the Mu Phi Epsilon $100 award at the National Music Camp, Interlochen; Mich.

Odnoposoff Returns to America

Completing a summer and early fall season in Venezuela. Ricardo Odnoposoff, violinist, returned to this country for a concert tour which opened in Toronto and will take him to Oklahoma, Mexico, California, Oregon, Washington, Nebraska and South Dakota. While in South America Mr. Odnoposoff gave master classes at the Caracas Conservatory of Music, played concerts in Caracas, Maracaibo, San Cristobal, Ciudad Trujillo, Ciudad Bolivar and Bogotá.

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Chicago Welcomes Garden Return; Walter Feted as Symphony Guest

By RENE DEVRIES and DOSHA DOWDY

Mary Garden made her first formal appearance in this city since closing her operatic career here 15 years ago when she was presented with Martial Singher at the Casino recently by the American Aid to France. Miss Garden had reason to exclaim, when given a standing ovation upon her entrance, "How glorious not to be forgotten!" With spirit and jewels sparkling, the diva opened her remarks in the interest of the National Arts Foundation which is sponsoring her American tour.

She gave anecdotes about Albert Carré, manager of the Paris Opéra-Comique, responsible for her debut as Louise (substituting for Mme. Gorodon); André Messager, Director General of the Paris Opéra, who gave her most of her French roles; Debussy, whose Mélisande she created; Oscar Hammerstein, who first brought her to the United States as a full-fledged star to his Manhattan Opera House and Cleofonte Campanini, who presented her in 16 of her 23 roles with the Chicago Opera, with which she starred for twenty years and, for two seasons, was herself General Director.

It was particularly fitting that Martial Singher should furnish the musical portion of the program. His distinguished interpretations of early French songs and others by Debussy preceded and followed Miss Garden's talk, his contributions closing with the opening of Act III from Pelléas and Mélisande, with Miss Garden giving dramatic utterance to occasional lines.

John La Montaine was at the piano for Mr. Singher.

Walter Leads Chicago Symphony

Bruno Walter took over the podium to lead the Chicago Symphony Orchestra concerts of the past fortnight. During his stay the illlustrious leader performed wonders with the instrument at his disposal, and with his magic wand he brought the orchestra, if not to its former state of magnificence, to a level not attained since the opening of the present season. A rusty orchestra cannot be sharpened to a clear steel edge within two weeks, however, though a conductor such as Bruno Walter is accepted with gratitude and not adversely criticized.

The Mozart Symphony in G minor emerged as rather heavy, and flexibility was not sufficiently evident. Then again, we were disappointed in the Mahler First Symphony, for Walter is known the world over as a master interpreter of this composer's works. All in all, we got only a portion of the feast we had expected.

The final program, in some spots, was the best of the series. The guest conductor with his accustomed simplicity of motion, though at times with some noticeable effort attained what he desired from the players. The Haydn symphony was up to standard. Not so the Strauss Don Juan and the Brahms Fourth, for there were dull moments in the former, and the symphony's *Allegro giocoso* was lacking in spirit.

The beloved leader received his usual hearty ovation, which he shared with the entire orchestra.

Fournier Triumphs in Albion Series

Before registering the unequivocal triumph of Pierre Fournier in his initial Chicago appearance at the Casino, Nov. 9, words of praise are due Mrs. Edouard Albion, founder and manager of the Patrons of Music Concerts, for she continues to bring to our city outstanding artists not heard here before. The latest of these, Mr. Fournier, is an extraordinary violoncellist. Throughout his lengthy, well-built program, he had opportunity for the display of a transcendent art. Tone-color of mellifluous hues was revealed and herculean technical feats brought forth which deeply impressed the distinguished audience.

Haydn, Bach and Brahms have in Mr. Fournier an exemplary interpreter, and Stravinsky and Paganini did not fare less happily.

Flagstad's Recital

Not so many years ago when Caruso gave his first recital in Medinah Temple here, a good friend of his said, "Enrico, I never heard you sing so well as today." To which the famous tenor replied, "Was I bad before?" This preamble is to permit this reporter to state that he never heard Kirsten Flagstad in so fine a vocal estate as when she appeared in recital in Orchestra Hall on Nov. 13, with Edwin McArthur at the piano. We would have to search far to find Mme. Flagstad's equal in the world of song. R. D.

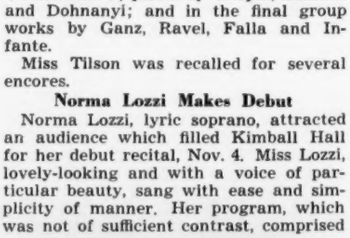
Adele Tilson in Award Recital

As winner of the Musical Arts Piano Auditions, Adele Tilson played her Orchestra Hall award recital on Nov. 4. Miss Tilson has the attributes requisite to a successful concert career, though at this early stage some are not fully matured. Marked features of her playing are sensitivity, refinement of musical taste, and polished technic. However, she needs inner perception, more depth of feeling, and the projection of individual quality. The program listed four pieces by Couperin, particularly well suited to the young artist's style of playing; Beethoven's Sonata in D major ("Pastorale"); pieces by Chopin, Brahms and Dohnanyi; and in the final group works by Ganz, Ravel, Falla and Infante.

Miss Tilson was recalled for several encores.

Norma Lozzi Makes Debut

Norma Lozzi, lyric soprano, attracted an audience which filled Kimball Hall for her debut recital, Nov. 4. Miss Lozzi, lovely-looking and with a voice of particular beauty, sang with ease and simplicity of manner. Her program, which was not of sufficient contrast, comprised early English and Italian groups; arias from Otello (Ave Maria) and Faust (Air des Bijoux); a French group; and songs in English by Carpenter, Tchaikovsky, Wintter Watts, Chopin-Sandoval and Golde. The gifted young singer needs to get further beneath the surface of her texts before she can fully project the spirit of her songs. Ruth Singletary's musicianly accompaniments were a distinct asset to the program. The audience enjoyed a number of encores.



EVELYN ORLOWSKI, talented young Polish soprano from the Anna Fitzu Studios, has been engaged by the New York City Opera Company, and will appear as Micaela in Carmen, Dec. 14. Miss Orlowski last year won a debut at Kimball Hall through a contest sponsored by the Polish Arts Society.

Kenneth Wolf, Pianist

Kenneth Wolf's recital played to a capacity house (Kimball Hall, Nov. 11) was more impressive for the youthful pianist's intellectual approach to the works performed (though they were too obviously dissected) than for his musical interpretations. At this point of his study, though dexterous technic has been achieved, fundamental musicality is not sufficiently in evidence in his playing to enable him to stir his audience. Bach's Toccata in C minor, the Schubert A major sonata (Op. Post.), pieces by Brahms; two of the recitalist's compositions—Andante and Toccata—and a group of Chopin, composed the program. Mr. Wolf returned for encores.

Roosevelt College Quartet Premieres Villa-Lobos Work

For the opening concert of its first downtown season, the newly organized Roosevelt College String Quartet (Herman Clebanoff, Morris Morovitsky, violins, Harold Klatz, viola, Karl Fruh, cello) highlighted their program with the American premiere of Villa-Lobos' Quartet No. 8. This work, written in 1944, is broader in orchestral effect, more sombre in mood and rugged in general character than some of the preceding quartets in the same series (named Brasileiro). Special stress is given to writing individual passages for the various instruments, the melodies for the viola and cello in the slow movement being particularly beautiful and moving. The first two movements seem more compact of style and significant of idea than the remainder of the work. Haydn's G Major Quartet, Op. 54, No. 1, and Dvorak's Quartet in E Flat Major, Op. 51, made up the remainder of the program. The group had not played together long enough yet, to achieve perfectly balanced ensemble, but revealed much fine promise. H. L. B.

Anna Fitzu Studio Events

Yvette Martel, lyric soprano, recently sang the lead in Eileen, presented at DePaul University, the leading feminine role in The Mikado, in presentations given by the Gilbert and Sullivan group, and by The Fitzu Productions, in Michigan City, Ind., during the past summer.

Genevieve Davey, coloratura soprano, was soloist in the South Side Art Association musicale at the Windemere Hotel early in the month. Miss Davey recently won the $500 prize over WGN's "Stars of Tomorrow" program, followed by other appearances.

Norma Lozzi, formerly of the Fitzu Studios, sang her debut recital in Kimball Hall in mid-November, and earlier starred on the Theater of the Air with David Poleri and Bruce Foote in The Mikado.

Muriel Lawrence has been twice featured as soloist with "The Northerners" over WGN.

Eunice Steen Lamont Presents Pupils

Pupils of Eunice Steen Lamont, with Rhea Shelters at the piano, who were heard in Recital Hall of the Kimball Building on Nov. 3, were: Beatrice Davis, Edward Sinkovic, Joan Maximoff, Ruth Gustafson, Iona Nudelman, Patrica Cassidy, Elaine Marinakos, Karen Gundersen, Robin Kniskern, Raphael Durso, Margaret Murphy, Dolores Frizzini, Frank Pratis, Vivian Batty, Lillian Omiecinski, Olive Higgins Beier, and Elaine Stamos. Programmed were early English airs, contemporary songs, German lieder, and arias from operas by Mozart, Puccini, Verdi, Meyerbeer, Donizetti, Rossini, Mascagni and Leoncavallo.

Marcy Wescott Scores Again

Marcy Wescott, former Broadway star (and now Mrs. N. Nicholas Johnson),

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MARY GARDEN CONGRATULATES Nancy Carr, soprano, and David Poleri, tenor, following the Chicago Theater of the Air's broadcast (WGN) of Madame Butterfly, Nov. 12, commemorating the 25th anniversary of Puccini's death. Soloists in addition to Miss Carr as Butterfly, and Mr. Poleri as Pinkerton, were Louis Sudler, baritone, as Sharpless the American Consul, and Ruth Slater as Suzuki. Former colleagues of Miss Garden who were with her in the audience on this occasion, were Claire Dux Swift, Edith Mason Ragland, Rosa Raisa and Giacomo Rimini.

***A Former Opera Directrix Speaks . . . and we agree with her!*—"Chicago should have her own opera company, as in the past. It is tragic to know that this beautiful opera house is not in operation for the greatest of the arts." . . . MARY GARDEN.**

scored another success in the Chicago Junior League's recent Follies of '49. Miss Wescott is a pupil of Hanna Butler, with whom she has had her entire voice training, and it will be remembered, was a prodigy in infancy, singing such arias as the Bell Song from Lakmé when she had not reached her ninth birthday. R. D.

Paulist Choristers Appear

The Paulist Choristers of Chicago opened their 46th concert season with a tour of Wisconsin in the first week of November. Sixty-five boys and men of the choir made the trip with their conductor, Father O'Malley, who is now in his 22nd year as director of the group. Robert Sheehan was the accompanist. Later in the season the Choir will return for other concerts in Wisconsin en route to Minnesota, where they are scheduled to appear in Minneapolis and other cities.

The choristers will make two Chicago appearances during December. On Sunday evening, Dec. 4, the full choir of 100 boys and men will appear in concert at the Loyola Community Theatre and on Sunday afternoon, Dec. 18, they will sing a special Christmas concert in the Grand Ballroom of the Stevens Hotel.

American Conservatory Notes

Advanced piano and violin students from the studios of Edward Collins and Stella Roberts respectively were presented in recital in the school's Recital Hall. Those participating were: John Doeringer, Margaret Sroca, Carol Wuerst, Carol Notboom Capp, Harriet Ladage, Gasper Pappalardo, Lawrence Kimborough, Louis Adage, E. Arnold Alenius, Winnifred Walker, and Londa Lee Moore.

Pupils of Cecile de Horvath Heard

Lea Gale has just left for a two-month concert tour of the midwestern states.

Other appearances of de Horvath pupils making important appearances, include Evelyn Teander, at Drake University; Kathryn Knopp before the Macdowell Club in Milwaukee; Jeanne Cummins for the Western Springs Music Club; Isabel Rosen in Danville, Ill., recital; Tom Manshardt, at the Darwin School, Miriam Attig in Naperville, and Marla Kelly before the Mayfair Woman's Club.

Robert Brink Appears

Wednesday night, Nov. 9, was a busy one for stringed instruments: at Fullerton Hall, the second program of the season by the Fine Arts Quartet of the American Broadcasting Company; at Kimball Hall, the first Chicago recital of the violinist Robert Brink, were heard.

Mr. Brink, a New Englander, proved to be a meticulous and deeply sensitive artist. His program was of more than usual interest. Upon the inevitable foundation of Bach and Mozart, there was the first local presentation of a Violin Sonata by Ervin Henning, written for and dedicated to the performer—a score of discreet proportions and fresh, concise musical inventiveness, to which Mr. Brink's highly organized technical and artistic skill, ably supported by Robert Ball at the piano, did ample justice. If the violinist's fine tone and flexibility seemed at times so disciplined as to verge upon the austere, his dynamic range was none the less considerable. Bertha Ott is to be commended for bringing us this excellent young artist, who should be heard here often in the future.

Fine Arts Quartet Heard

Meanwhile, the Fine Arts Quartet was busying itself with the Brahms B flat Quartet, op. 67, the Schönberg Third Quartet, op. 30, and the Mozart Clarinet Quintet; in the last, the English clarinetist Reginald Kell was guest artist. An overly suave performance of the Brahms seemed to miss the subtle mood found in that master's writing, even in this, the *melos* of which is more lyrical throughout than in most of his works. It is to be regretted also that for all the finesse and impeccable ensemble, now and then there were questionable lapses of pitch, slight but disconcerting. As to the Schönberg, no one seemed to doubt the technical skill of the score, but audience reaction generally left one in doubt whether the work could be said to have achieved the degree of communicability required of every work of art. In the Mozart Quintet, the high point of the evening was reached. Mr. Kell revealed felicitous tone and virtually perfect technique; his style of playing matched the composition and blended beautifully with the quartet. J. R. M.

Strauss Melodrama in U. S. Bow

One of the earliest compositions of the late Richard Strauss received its American premiere at the Harmony Club in New York on Nov. 22. His melodrama, Das Schloss am Meer, words by Uhland, metrically translated with fine sensitivity by Frieda Eising, was performed with Mrs. Eising at the piano and Marvin Silbersher reciting.

Francescatti Here for 10th Tour

Zino Francescatti on Nov. 18 celebrated on board the SS. De Grasse en route to New York the tenth anniversary of his American debut; he toured Israel this fall for the first time, following a summer spent in France and appearances at the Lucerne Festival. Last March Francescatti was made a Chevalier of the Legion of Honor by the French Government.

The violinist, accompanied by Mme. Francescatti, arrived on Nov. 26 for his tenth tour of the U. S. His 1949-50 tour, which extends until May, covers the United States, Cuba and Canada, opening on Dec. 11 in Montreal, in joint recital with the pianist Robert Casadesus, with whom he also plays at the Washington Library of Congress on Dec. 15 and 16. On Dec. 26 Francescatti will be soloist in a coast-to-coast broadcast over NBC on the Telephone Hour.

Orchestral engagements in the course of his solidly booked tour include four concerts with the Philadelphia Orchestra at home and on tour, three with the New York Philharmonic-Symphony (Jan. 19, 20 and 22), three with the Chicago Symphony, a pair with the Boston Symphony and with the Concerts Symphoniques de Montreal, and appearances with the orchestras of Dallas, Houston and San Antonio. He gives his only Carnegie Hall recital on March 10.

Goldsand Opens Chopin Series

Robert Goldsand opened his cycle of six Chopin recitals on Nov. 14 at the Kosciuszko Foundation. These programs are played in the drawing room of the Foundation headquarters, rather than in a concert hall, in order to recreate the atmosphere in which the Polish master preferred to be heard—that of the salon.

The initial program included the Mazurkas in A minor, op. 68, No. 2, in C sharp minor, op. 50, No. 3, in C minor, op. 56, No. 3, and C major, op. 24, No. 2; the Nocturnes in E, op. 62, No. 2 and G minor, op. 37, No. 1; Ballade in F, op. 38; Variations on La ci darem la mano from Mozart's Don Giovanni in B flat, op. 2; Three Etudes (known as Trois Nouvelles Etudes, composed in 1839); a Waltz and a Barcarolle; and the Sonata in B minor, op. 58.

Mr. Goldsand gave an evening of musical delight to his listeners, playing with technical mastery and the requisite romanticism, with great variety of shading and contrasts, gay, melancholy or profound. The demands of the Sonata, which climaxed the program, were met with the pianist's full resources of malleable, many-colored tone and formidable technical prowess. M. L. S.

Stresemann Bows in Toledo

TOLEDO, O. — Wolfgang Stresemann, new conductor of the Toledo Orchestra, in his first two concerts, has made an excellent impression and given indication of a bright artistic future for the group when he has had them under his sway a little longer.

In the first program he offered Beethoven's Overture to Egmont, Choral-Fugue by Charles Ives, the Dvorak Fourth Symphony in G, and with Emma Endres Kountz as soloist, the Beethoven Piano Concerto No. 1 in C.

For the second concert, Nov. 16, he programmed the Haydn Symphony No. 104 in D; Schubert's Entr'acte and Ballet Music from Rosamunde; the "Emperor" Waltzes of Johann Strauss. Inge Manski, soprano, was soloist in Mozart arias and four songs of Mahler.

W. L.

Korn to Conduct in Europe

Richard Korn, conductor, following his Carnegie Hall concert on Dec. 12, when he will have as his guest artist Rose Bampton, Metropolitan soprano, and Ernestino Crisologo, young Filipino pianist, will depart for Europe where he has been re-engaged to conduct orchestras in Paris, Copenhagen, Stockholm and Oslo. In England he will conduct the London Symphony with Solomon as guest soloist in the Brahms B flat piano concerto; the latter will play the same concerto when Korn conducts the Conservatoire Orchestra in Paris. At the conclusion of these appearances he will return to the United States to conduct an all-Bach program, assisted by Szigeti, for the New York City College series.

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Los Angeles Greets Orchestral, Opera and Festival Performances

By C. SHARPLESS HICKMAN

LOS ANGELES. — The second and third concerts by the Los Angeles Philharmonic this season gave evidence of increased discipline, technical skill and tonal richness, also in several instances of a warmer feeling.

Alfred Wallenstein has, in his first three concerts, shown something far more than the efficiency which is his regular trademark. The performance of the Brahms C minor Symphony at the second pair was in the truly great tradition, and was played with eloquence by the orchestra. This program opened with Handel's splendid G minor Concerto for oboe and strings, which introduced Bert Gassman, the new first oboe, a player of liquid smoothness, exquisite tone and secure technique. There followed Casella's virtuosic Paganiniana; this and the three Dvorak Slavonic Dances were stunningly done.

Wallenstein's conducting of the Mahler Fourth Symphony on the third program was an exceptionally careful reading. Though the orchestra played magnificently—with an especial bow to the horns, Joseph Eger and Sinclair Lott—there was a turgid, halting feel to the work which could hardly be ascribed to "heavy" writing. By far the high spot of the performance was the intelligent and warm-toned singing of young Jean Fenn in the solo soprano role in the finale. The composer's widow attended.

This program opened with David Diamond's wonderful little overture to The Tempest, and brought an orchestral enlargement of Beethoven's exquisite E Flat Septet, op. 20. Though some purists may decry such tampering, there are moments, particularly in the final movement, when the character of the work is aided by such magnification. And the strings, headed by concertmaster Jacques Gasselin, and Kalman Bloch, clarinet; Frederick Moritz, bassoon, and Joseph Eger, horn, played it with such supple grace, incisive cleanness and limpid tone that it was a beneficence to the ear. Wallenstein's conducting was a model of timing, shading and contrast.

San Francisco Opera Finale

The final week of the San Francisco Opera's Los Angeles visit, opening with Don Giovanni (previously reviewed), continued with La Boheme, featuring Licia Albanese, Lois Hartzell and Ferrucio Tagliavini. With Cehanovsky, Moscona, Valentino and Baccaloni they gave a thoroughly spirited, but not over-acted performance, which was uniformly well sung. Die Walküre was notable chiefly for the return of Kirsten Flagstad as a magnificent Brünnhilde, Blanche Thebom's regal and acrimonious Fricka, the artistic growth of Herbert Janssen as Wotan, Mihaly Szekely's Hunding and—rising in dominance above all this talent and the magnificence of the orchestra—William Steinberg as conductor. Rose Bampton as Sieglinde and Set Svanholm as Siegmund were disappointing—Miss Bampton because of some vocal unevenness, and Svanholm because, by occasionally forcing his voice, he made it overly white in tone and strident.

Lily Pons in Lucia was again at her beautifully-controlled best, winning a tremendous ovation at the end of the Mad Scene. Tagliavini made the final act an expression of tenor heroics, with a wonderful vocal outpouring, and Leslie Chabay scored emphatically in the usually overlooked role of Lord Arthur. Gaetano Merola was the sensitive conductor.

In Carmen Winifred Heidt again proved that she has a better-balanced conception of the role, vocally and dramatically, than many of its interpreters (though we still would like Jennie Tourel to have a chance at it out here!), and she had capable support from Ramon Vinay as Jose and Dorothy Warenskjold, in her Los Angeles operatic debut as a promising Micaela. Breisach conducted with a sure air for accents and texture.

Aida Performance Thrills

It is many a year since we have heard, or seen, an Aida to rival that which William Steinberg conducted with Elisabetta Barbato in the title role, Thebom as Amneris, Svanholm as Rhadames, Uta Graf as the Priestess, Weede as Amonasro, as Moscona and Ligeti as the High Priest and King, respectively. The sets had been effectively refurbished, and in some cases redesigned; the chorus directed by Kurt Herbert Adler was superb, and Armando Agnini's staging and William Christensen's ballet were tolerable. Miss Barbato, using a startling and believable Negro makeup, and refraining from using semaphoric postures, was the finest Aida we have recently seen or heard.

Thebom still has to be taught that to be theatrical is not enough; nevertheless her vocal performance makes her a fine Amneris. Svanholm in Aida was not the believable character nor singer that he has been here in Otello; his voice again was at times strained, but he acted with dignity and with Weede and Barbato made the Nile scene memorable. Steinberg's conducting for the first time in our memory (excepting Toscanini's radio performance) gave the opera the symphonic accompaniment it should rightly have, and managed to surmount even an unforgiveably bad stage band.

The San Franciscans closed their season with Tales of Hoffmann, presenting Raoul Jobin as the poet, Herta Glaz as Niklausse, Uta Graf as Olympia, Thebom as Giulietta, Novotna as Antonia, Baccaloni as Coppelius, Valentine as Dappertutto, Tibbett as Miracle, and De Paolis, Ligeti, Chabay, Cehanovsky, Donna Walker and Paul Breisach in the pit. Jobin was in marvelous voice, Thebom's courtesan was a picture to the eye and fine to the ear, and Graf as the doll was splendid despite the fact that her voice is not quite agile enough for its coloratura roulades. But the dramatic star of the performance was Tibbett, whose grotesque makeup, brilliant acting and vocal power made Miracle a masterpiece of interpretation.

Los Angeles Chamber Symphony Heard

Created last year to fill the gap between chamber music ensembles and the Philharmonic, the Los Angeles Chamber Symphony opened its second season under Harold Byrns' baton with a concert that included the world premiere of a Harp Concertino by Berthold Goldschmidt; the local first hearings of Schönberg's First Chamber Symphony, and of Jacques Ibert's Capriccio; also Bach's C major Suite and Mozart's Serenata Notturno.

The Goldschmidt Concertino was programmatic, meandering, with few opportunities for the fine playing of harpist Barbara Whitney Shik.

SCHOENBERG RECEIVES OFFICIAL DOCUMENTS proclaiming him an honorary citizen of Vienna, the city of his birth, from Dr. Frederick Waller, Austrian Consul-General for the western United States (right), in observance of the composer's 75th birthday. Presentation was made at the opening concert of the Los Angeles Chamber Symphony on Oct. 23, when the original version of Schoenberg's First Chamber Symphony was given for the first time in Los Angeles, under Harold Byrns' baton.

Modern Lists

Recent chamber music concerts included two "Meet the Composers" concerts which presented music and talks by Mario Castelnuovo-Tedesco and Ernst Krenek, a fine concert by the Alma Trio that opened the Music Guild series, a new series of free Sunday afternoon programs at the Los Angeles County Museum by various groups, a concert at U.C.L.A. by the Hollywood String Quartet, and a continuation of Julius Toldi's Music of Today broadcasts.

One Roof program was a recital by George Neikrug, new first cellist of the Philharmonic, who was at his finest in the Sixth Suite in D major by Bach, for cello alone and Kodaly's Cello Sonata, op. 8.

One of the best Roof concerts in many a season was that which offered Brahms E flat Major Horn Trio, played by Eudice Shapiro, violinist; Edward Rebner, pianist, and Joseph Eger, horn. Miss Shapiro joined her husband, Victor Gottlieb, cellist, in a rewarding interpretation of Martinu's Duo for violin and cello, and with Rebner they played the delightful early Beethoven Piano Trio (op. 1).

The Roof also paid homage to Charles Ives' 75th birthday with an all-Ives program including the Third Sonata for piano and violin, done by André Previn and Sol Babitz (who was at his very best); a run-through of the lengthy "Concord" Sonata, offered by pianist Francis Mullen; and many of Ives' songs, sung with insight, tonal purity and fine shading by soprano Marni Nixon.

The Alma Trio's concert reached its heights in the Schubert "Trout" Quintet, in which Roman Totenberg, Gabor Rejto and pianist Adolph Baller (one of the finest chamber music pianists we remember) were joined by Anton Torello's smooth and deft double-bass playing, and Sanford Schonzach's viola.

Rewarding were three evenings of ancient music offered at U.C.L.A., Pomona College and the Wilshire Ebell Theatre by the Pro Musica Antiqua ensemble of Brussels, under their devoted conductor, Safford Cape.

Bach Festival

Of later date and greater performing scope were the four programs which made up the 16th annual Bach Festival sponsored by the First Congregational Church of Los Angeles. Ranging from the Concerto in the Italian Style for solo harpsichord, as played by Mme. Alice Ehlers, to the great B Minor Mass, these concerts reflected a cooperative effort by many civic, church and private groups under the over-all administration of Melvin L. Gallagher, First Congregational's music director, who also conducted the B Minor Mass excerpts on the closing program.

Highlights were Mme. Ehlers' playing of several chamber works with violinist Adolph Koldofsky and flutist Doriot Anthony; the Immanuel Presbyterian Church choir's performance of Cantatas Nos. 6 and 68; a program of varied selections sung with commendable competence by junior and senior high school choruses from the city's public schools; a series of organ solos by Clarence Mader; a beautifully-defined performance of the motet Jesu, Meine Freude by Allen Lannom's excellent Masterworks Chorale; and portions of the latter part of the Mass, most particularly the Sanctus.

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Monteux Launches 38th Season Of the San Francisco Symphony

By MRS. FRANCIS H. REDEWILL

SAN FRANCISCO. — The 38th Symphony season got off to a good start with an impressive "anniversary program" opening the subscription series at the Opera House, Nov. 10, 11 and 12. It marked Pierre Monteux's 15th season as conductor (soon he will celebrate his 75th birthday). The 200th Bach anniversary was commemorated by the C major Toccata, brilliantly orchestrated by Leo Weiner. A Faust Overture by Wagner was played as a tribute to the Goethe bicentennial. The death of Richard Strauss was observed with a masterful performance of A Hero's Life, and the 75th birthday of Arnold Schoenberg was honored by a local first hearing of his Theme and Variations, op. 43b, originally written for band and transcribed for orchestra in 1944.

The San Francisco Symphony, profiting by a long opera season, was in magnificent form. Monteux, returning from guest conducting in Amsterdam, New York and Ravinia Park, was as usual the versatile and dependable master of the baton.

The subscription concerts of Nov. 17, 18 and 19 offered lighter fare in a program which opened with The Birds, suite of works by 17th and 18th century Italian composers, arranged delightfully by Respighi. Naoum Blinder, concertmaster, played the Brahms Violin Concerto with notably beautiful tone and musicianly interpretation. The Berlioz Fantastic Symphony, a favorite work of the conductor, which he gives a most authoritative reading, closed these programs.

Recital Schedule Heavy

The recital season is well under way. The Larry Allen list began Nov. 3 with the Don Cossack Chorus (Serge Jaroff, director) which year after year thrills a large Opera House crowd. Jan Peerce was heard in a program of Handel, Mozart, Schubert, Debussy and Poulenc on Nov. 5, his heroic tenor style and excellent musicianship again proclaiming him one of the most satisfactory artists of the day.

The Opera Association Concert Division (Paul Posz, manager) on Nov. 14 brought Alec Templeton, pianist, for one of his evenings. Bach, Beethoven and moderns were heard, and to close there were the usual improvisations, including a satire on Wagnerian opera.

Gunnar Knudsen, Norwegian violinist, with Eva Garcia, pianist, as an able partner, were presented by Muriel Macgurn in recent concerts at the Marines Theatre (San Francisco), Mill Valley High School and the Berkeley Little Theatre, including fine performances of Grieg Sonatas and a first local hearing of the Carl Nielsen Sonata in A major.

Pianists in the Majority

Pianists held sway during the early season. Maurice Euphrat appeared at the Marines Theatre in a program of Bach, Mozart and Schumann, and interesting first hearing of Sonata in F minor by Howard Ferguson, English composer. Marcus Gordon, returning from Europe, introduced some piano novelties at his concert of Nov. 16: Jack in the Box (Satie), Trois Instants Musicaux (Capdevielle), and Prelude by the local musician, George Barati. Beethoven's "Appassionata" Sonata, Schubert and Chopin groups also were played with vigor, rhythmic balance and fine tone. Both artists were presented by Spencer Barefoot, a new Bay Area concert manager.

Marvin Scott gave his second autumn recital, interest centering around an excellent exposition of the "Waldstein" Sonata of Beethoven and Eight Miniature Variations by Wendell Otey, San Francisco composer. Laura Nast, another pianist from the Wagar Swayne studio, made a brilliant debut at the California Club, Nov. 18. Miss Nast is endowed with virtuosity and a beautiful singing tone was evident in Bach, Mendelssohn, Brahms and Chopin groups.

Lillian Steuber, Los Angeles pianist, presented by Larry Allen-Dorothy Granville, also introduced interesting new works at her Marines Theatre recital, including a Sonata by Harrison Kerr, of the University of Oklahoma. Miss Steuber's crisp clear style was well-displayed in Brahms and Schumann numbers.

Joseph Schuster's cello recital, opening a new Spencer Barefoot "Twilight Concert Series" at the St. Francis Colonial Ballroom on Nov. 13, was a rare treat, not only because Schuster is a fine artist but by reason of the almost-complete absence of cello recitals in this area for several seasons. The program was extremely varied and included, besides familiar Brahms, Tartini, Ravel and De Falla numbers, a seldom-heard Introduction and Polonaise of Chopin, Suite Española by Joaquin Nin, and Masks from Romeo and Juliette by Prokofieff. Edward Mattos gave splendid assistance at the piano.

Lev Shorr and Frances Wiener's Sonata Recitals have become important events in the San Francisco concert schedule. Their first program of the season (Nov. 7) was highlighted with a magnificent performance of the Prokofieff Sonata in F minor, op. 80. The Brahms A major and Hindemith and Mozart Sonatas completed their Marines Theatre program.

Oakland Symphony Series

The Oakland Symphony, Dr. Orley See conductor, has inaugurated a new schedule of Tuesday evening concerts, the first of which was given at the Oakland Auditorium, Nov. 15, with the Australian pianist, Greer Holesch, in a scintillating performance of the Tchaikovsky B flat minor concerto. Beethoven's Second Symphony was played in memory of the late E. W. Ehmann, founder of the orchestra, Henry Cowell's Hymn and Fuguing Tune was an ingratiating novelty.

Mills College Artists Concert Series presented Dorothy Profant Artaud, pianist, and Nell Tangeman, mezzo-soprano, in recent recitals.

Pro Musica Antiqua, distinguished Belgian chamber music group (five singers and six instrumentalists) under the direction of Safford Cape, were heard at Mills College, Stanford University and the University of California, in concerts of unusual interest. Highly-skilled performers on the lute, minstrel's harp, recorders and viols, they gave rare 13th to 16th century works, including dance music, sacred and secular types.

The Berkeley Community Concert Association opened a sold-in-advance season with a Sunday afternoon recital by Italo Tajo, Metropolitan bass-baritone, whose superb voice made for a most enjoyable program. Second attraction was the Revelers Male Quartet (Delbert Abderson, Harold Brown, Wilfred Glenn and Rand Smith) with Paul Velucci as arranger-accompanist.

Lehmann's Lieder Applauded

When the University of California Extension Division sponsored Lotte Lehmann, in a recital of lieder on texts by Goethe, an audience three times as large as the seating capacity of Wheeler Auditorium thronged to the Berkeley campus. Fulfilling the highest demands of song repertoire, she sang works of Beethoven, Schubert, Schumann and Wolf of wide variety and interest. Gwendolyn Williams contributed fine accompaniments.

Another concert at Wheeler Auditorium was given by Ferenc Molnar, violist, assisted by Anne Everingham, harp; Elisabeth Evert, mezzo-soprano; Jane Hohfeld, piano; Frank Houser, violin; and Merrill Jordan, flute. Their unusual program comprised numbers for viola alone (Reger Suite in G minor), viola with piano (Ernst Krenek Sonata, 1948, dedicated to the performers), viola with ensembles (Two Brahms songs; Beethoven Serenade in D major) and the Debussy Sonata for flute, viola and harp.

Klara Kiefer, soprano from the studio of Mrs. Orrin Kip McMurray, with Robert Evans at the piano and Dorothy Burke, violinist, was heard at the Berkeley Piano Club, Nov. 11, in a highly artistic program of songs by Marx, Grieg, Debussy and Chausson.

Greta Rauch on Carnegie Hall Staff

Robert E. Simon, Jr., president of Carnegie Hall, has announced the appointment of Greta Rauch to the administrative staff, as assistant to Kenneth Klein in booking and public relations. Miss Rauch was formerly associated with Columbia Records and has been active as press representaitve for artists.

ON TRANSCONTINENTAL TOUR . . . Donna Grescoe, Canadian violinist, is playing in cities from coast to coast in her native country this season. Miss Grescoe has been appearing in public since she was ten years old. Her teachers include Mishel Piastro and George Bornoff. She made her debut in Town Hall in 1947, played in Carnegie Hall in 1948, and has been heard at Tanglewood (1947 and 1948), with the Toronto and Ottawa Symphonies, and at the Brooklyn Museum, as well as over the radio on the Northern Electric Hour and other programs. Her accompanist is Leopold Mittman. *(Photo—© John Steele, Toronto.)*

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Munch Offers Vivid Contrasts In Boston Symphony Programs

By JULES WOLFFERS

BOSTON.—For those Bostonians who may have had misgivings about the change in leadership of the Boston Symphony Orchestra, the first five programs under Charles Munch have brought ample reassurance. The French conductor has shown himself to be a rare and sensitive interpreter; the orchestra is responding well to his ways, musical and personal; and audiences and press here have found little but praise for his efforts. If not all of the former discipline is apparent and if the edges of complete precision are sometimes a little blunted, there is greater individuality and more self-expression among the players.

To this writing we have had opportunity to assay him in works of Rabaud, Weber, Handel, Schubert, Beethoven, Piston, Rachmaninoff, Strauss, Bach, Mozart, Jolivet, Brahms, Fauré, Berlioz, Roussel, Copland and Ravel. This sampling of diverse style and period has shown that Munch is no specialist. Doubtless he has his special enthusiasms, but in every piece he had shown an admirable devotion to the music.

The third program of the Friday-Saturday series was given over to Bach's Art of Fugue, as orchestrated by Ernest Munch, and to the Beethoven Seventh. Bach's masterpiece fared very well both in orchestration and in treatment. There was almost a spirit of reverence in the way conductor and players unfolded the glorious pages. Touching in the extreme was the sudden break at the uncompleted Quadruple Fugue, which Bach's blindness prevented him from finishing, and the memorial-like quality E. Power Biggs evoked on the organ with the concluding Choral Prelude. The contrasting Beethoven received a spirited reading.

Jolivet Premiere

An unusual instrument, the Ondes Martenot, was heard for the first time in America when Ginette Martenot, sister of the inventor, played the solo part of the Concerto Jolivet wrote for the electronic instrument.

As this work was subsequently heard in New York with the same soloist, comment on the unusual composition will be found on the Manhattan concert review page. However, the use of an electronic "voice" prompts the following query: Will the symphony orchestra of the future be a half-dozen descendants of this newcomer capable of reproducing all the present-day orchestral timbres with some new sounds to boot? Stranger things have happened.

All this takes away attention from Mr. Munch's thrilling Brahms and clean Mozart. In the latter, however, the conductor fell into the universal error of "cutting down" forces. (Mozart *liked* big orchestras and gloried in large tone.) Nevertheless, he comes close to transmitting the masculinity and power inherent in so much of the composer's music. The Brahms was mostly beyond criticism.

Ginette Neveu was to have been soloist for the fifth pair. The tragic accident which caused her death was in every hearer's mind when Mr. Munch performed the Molto Adagio from Fauré's Pelléas and Mélisande in her memory.

The list proper contained the Berlioz Corsair Overture; Roussel's Fourth Symphony; the first performance at these concerts of Aaron Copland's Statements; and the Ravel Daphnis and Chloe Suite No. 2. The opening Overture and the closing Ravel came close to sheer orchestral and interpretive perfection. In Roussel's pleasant music Mr. Munch was an earnest advocate, and he also did his best to give some significance to the Copland pieces. This set of six—titled Militant; Cryptic; Dogmatic; Subjective; Jingo; Prophetic—does not belong with Mr. Copland's best output, although Jingo has some delicious humor and there is interesting treatment of rhythm, form and color throughout the set. The composer was present.

Rossini's Turk Sung

Boris Goldovsky's revision of Rossini's Turk in Italy was opener for the New England Opera Theater's season at the Boston Opera House. As is usual in Goldovsky productions, direction, acting, costuming, staging, scenery and diction were admirable, which added up to an afternoon of real enjoyment for the large audience. This in spite of vocal shortcomings which would have proved disastrous in more conventional opera. Adele Addison's Fiorilla had some inspired moments, but the rest of the cast ranged from competent to poor. We can agree with all that Mr. Goldovsky does but he will have to find a way of attracting better voices if his productions are to gain real musical acceptance.

Artur Rubinstein opened Aaron Richmond's Celebrity Series with all the eclat one could wish and there were, of course, seats on the stage of Symphony Hall. An all-Chopin list was offered.

The duo-pianists Luboshutz and Nemenoff were presented in the same series in a program of Bach, Chopin and a new Suite Champetre by Vittorio Rieti—beautifully done, while the Mozart Sonata inclined towards turgidity and the Milhaud Scaramouche received indifferent treatment.

There is nothing but praise for Jennie Tourel's magnificent offerings for the "Celebrity" audience at Jordan Hall. Paul Perl was at the piano and listeners heard some remarkably artistic work from the petite and personable singer.

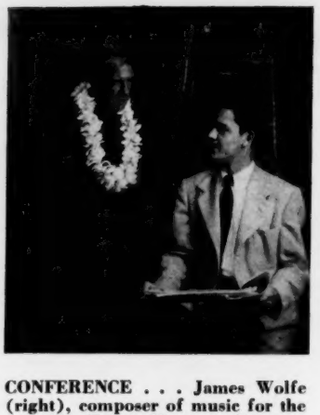
Robert Brink's recital at Jordan Hall showed that the young performer is well along the road to artistry. Playing Bach, Mozart, Ibert and Wieniawski, Mr. Brink offered superior violinism and thoughtful interpretations. A new work, Sonata for Violin and Piano by the Cambridge composer Ervin Henning was compelling and absorbing. Written in the twelve-tone technique, it shows imagination and fine structure. Robert Ball, accompanist, was at his most effective in this work.

At Symphony Hall Demeter Zachareff presented Roland Hayes in an interesting and well-contrasted list. Sincerity and artistry were the keynotes for the afternoon. Never has the tenor brought more spirit and spirituality to his work. This was a memorable program and the audience was deeply moved. Reginald Boardman was co-artist—one hesitates to say accompanist, for the two perform as one.

New Management

A new management, Hargoode Concert Artists, brought two pianists to Jordan Hall on successive evenings. Eunice Podis, giving her Boston debut, made a good over-all impression. While her Bach was rather uneven and her Beethoven was too rigid in spite of near-perfect accuracy, the excellence of the Brahms Paganini Variations more than evened the score. Bernstein, Scriabin and Chopin were distinctly on the credit side. It says a lot for Miklos Schwalb that he was able to overcome a particularly unenticing list to arouse enthusiasm in his hearers. He chose to open with all three of the Beethoven, opus 10, which preceding smacked more of the schoolroom than the concert hall. Quality of performance, however, conquered all and in the Beethoven as well as in Rachmaninoff, Liszt and Chopin, he rightfully drew salvos of applause for a magnificent recital.

Dance news, out-of-town concerts, college and school activities and some special events must await the next issue.



CONFERENCE . . . James Wolfe (right), composer of music for the new film Father Damien, discusses the score with Russel Collins who portrays the title role. Mr. Wolfe has returned from six weeks in Hawaii, where he played in recital and with orchestra. In the spring he will play with the Philadelphia Orchestra at the Ann Arbor May Festival.

Louisville Hears New Work

LOUISVILLE, KY.—The opening of the musical season, scheduled for Nov. 1 with a recital in the Community Concert Series by Ginette Neveu, was postponed owing to the artist's death in the airplane disaster in the Azores a few days before. Thus the season got under way with the first concert of the Louisville Orchestra (Nov. 2 in the Columbia Audition), launching its 13th season under Robert Whitney's leadership.

Continuing its commissioning policy of last season, the Louisville Philharmonic Society offered the premiere of Claude Almand's Concerto for Piano and Orchestra, played by Benjamin Owen, a member of the University of Louisville School of Music faculty, with the composer conducting. The concerto, in two movements, shows lyric and romantic trends in the first, and rises in the second (over a vigorous cadenza-like solo for the piano) to an exciting climax.

Mr. Owen, in Rachmaninoff's Rhapsody on a Theme of Paganini, gave an excellent account of his virtuosity. Bach's Fantasie and Fugue in G minor, in an orchestral transcription by the conductor, opened the program. In Bizet's C major Symphony the orchestra and Whitney did an admirable job of playing and interpretation. The capacity audience was lavish with applause.

The Chamber Music Society, affiliated with the University of Louisville, opened its concert series on Nov. 11 with the Hungarian Quartet (Zoltan Szekely, Alexandre Moskowsky, violins, Denes Koromzay, viola, and Vilmos, Palotai, cello), heard for the first time in Louisville with pronounced success. Mozart's D minor quartet (K. 421), Schubert's A minor quartet, and Beethoven's B flat major quartet, op. 130, were on the program. The interpretative power of the artists seemed to increase as the concert went on. Excellent if somewhat reserved playing in the Mozart work, gave way to growing warmth in the Schubert quartet, and radiant power and highest impressiveness in Beethoven's masterpiece. The applause of the sold-out house was richly deserved.

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Philadelphia Surveys Prospects

By SAMUEL L. SINGER

PHILADELPHIA.—The music season in Philadelphia was off to a slower start this year, and indications are that the entire season will present fewer major concerts than any since before the war. The Academy of Music, center of the orbit, reports about 10 per cent fewer bookings than in 1948-49. This figure is also approximately the decrease in subscriptions for the various concert and opera series.

The Academy even has open dates for the first three months of 1950, a most unusual situation. One gap was left when the Philadelphia Forum reduced its season from about thirty lectures, recitals and other musical events to an even ten—all music, except a talk by Charles Laughton, who opened the series. The other subscription series—Philadelphia Orchestra, Philadelphia La Scala Opera, Metropolitan and American Operas, Emma Feldman and New Chamber Orchestra—remain unchanged in number of events, but single attractions are down.

Outside the Academy, activity is about as usual. Joseph Levine's enterprising Chamber Opera Society plans the world premiere of Serge Hovey's Dreams in Spades. The musical conservatories are busy. Their concert offerings are highlighted by a notable series of lecture-recitals by Agi Jambor, pianist, at the Philadelphia Musical Academy. The series includes Beethoven's 32 Sonatas. The Curtis String Quartet is again playing at the main Library.

An encouraging sign is a concert series sponsored by Barnard L. Sackett in Witherspoon Hall, a centrally-located auditorium seating 1000, with excellent acoustics. There is certainly a place in Philadelphia for a moderate-sized hall for worthy artists not needing the 3000 capacity of the Academy of Music. It is to be hoped that the Sackett series, which opens with a Maria Kurenko recital, will start to restore Witherspoon Hall to its former musical glory.

Philadelphia Orchestra Events

The Philadelphia Orchestra was in mid-season form for its opening program Oct. 7-8-10, featuring the Brahms Second Symphony and Schönberg's Verklärte Nacht. The performance of the latter work honored the composer on his recent 75th birthday. Perhaps the composer's most evanescent composition, it was a thing of shimmering beauty as played by the Philadelphia Orchestra's famous string section under Eugene Ormandy's direction.

The next week Ormandy marked another anniversary—the bicentennial of Goethe. The program consisted of two of the many works inspired by the great German man of letters—Beethoven's Music to Egmont and A Faust Symphony by Liszt. The two large-scale works made a full program but one altogether worth hearing, for each was given a performance with a measure of inspiration and fire. Theodora Brandon, soprano, and especially Richard Hale, the virile narrator, contributed much to the Beethoven music, while the finale of the Liszt work featured David Lloyd, tenor, and a special Goethe Festival Chorus of men from three local colleges.

Ania Dorfmann was the first featured soloist of the season, playing Mendelssohn's Piano Concerto in G minor, which had not appeared on the Orchestra's regular programs since de Pachmann played it in 1907. Although it is undeniably a salon piece, its many moments of charm and its felicity of melodic line warrant less rare hearings. Miss Dorfmann played with beauty of tone and a fine sense of musical values which made the gingerbread music tasty.

A first performance on the Orchestra series was Honegger's Pastorale d'Été, an evocative work which recalled the spirit of Debussy. Paul Creston's Second Symphony, heard here previously, again impressed with its economy of writing and its cumulative power.

The always-welcome Rudolf Serkin played the Beethoven Third Piano Concerto with superb realization of its emotional content and melodic structure. Another feature of this program was Mahler's First Symphony, played only once before in this series (by Dimitri Mitropoulos three years ago). Ormandy's reading warrants another and early hearing, especially for its deeply-felt third movement.

La Scala Memorializes Pelosi

The Philadelphia La Scala Opera Co. dedicated a plaque in the Academy to the memory of its founder and general manager for quarter of a century, Francesco Pelosi. A memorial performance of operatic excerpts, with many Scala stars, opened a $60,000 maintenance fund drive. Barely three weeks after this came the sudden death of Dr. A. Victor Pelosi, brother of Francesco and for the past two seasons the company's president and general manager.

In the "show must go on" tradition, the scheduled Rigoletto was given the night after Dr. Pelosi's death. It was a more than competent performance in which Cesar Bardelli carried off dramatic honors in the title role. Adelaide Bishop, heard previously with the American Opera Co., was a believable Gilda both vocally and dramatically. Rudolf Petrak, in his local bow, revealed a darkly-colored voice of good volume, as the Duke.

Earlier, Bruna Castagna renewed her hold on this city's affections with her portrayal of Carmen. Virginia Housey sang nicely in her debut here as Micaela, and Norman Kelley gave a fine all-around portrayal of Don Jose. Giuseppe Bamboschek was the able conductor for both operas.

Rossini Novelty Imported

Emma Feldman's All Star Concert Series opened with a delightful visit from Boris Goldovsky's New England Opera Theater. Its performance of Rossini's The Turk in Italy, in Goldovsky's breezy adaptation, was tops in ensemble work. Outstanding was Adele Addison in the role of Zaida; she had a voice of great beauty and used it most artistically.

The Dra-Mu Opera Co., a group of local Negro artists directed by Henri Elkan, gave a performance of The Tales of Hoffmann which justified its ambition. Special mention must be made of Mildred Hill as Olympia.

Delta Omicron Chapters Active

A student fund has been started in Milwaukee in honor of Anna R. Robinson, a patroness of Delta Omicron, a piano teacher for more than 50 years and manager of the Civic Concert Association of Milwaukee for 25 years. The fund will aid Milwaukee students in concert or opera. Concert debuts will be financed on a loan basis, the loan to be repaid without interest after four years. There will be an annual concert given by the winner of the year's grant or loan. Zeta Delta chapter of Delta Omicron will assist each year in the management of this concert and receive half the profits. The other half goes into the fund.

Psi chapter of Delta Omicron celebrated the twentieth anniversary of its founding at the American Conservatory of Music in Chicago. In the special program were Enis Simonelli, soprano, and Dianne Andrews, marimbist. Lela Hanmer, one of the founders of the chapter, gave a few words of welcome.

Delta Delta chapter at Georgetown, entertained Robert Goldsand, pianist, following his concert there. Performers at the tea were Mary Hambrick, violinist, and Katherine Ford Bradley, pianist.

Zeta Delta chapter, Milwaukee, presented a concert on Sept. 29, at the Kenwood Methodist Church, with Henrietta Buell Mortonson, organist, and Elfrieda Winninger, pianist; Gloria Rodriquez, singer; and Jennie Scoufis-Schwartz, violinist.

Edalyn Bledsoe, mezzo-soprano, sang at Wilson Junior College, Chicago, accompanied by Lela Hanmer. Miss Hanmer's choir at the First Congregational Church, Glen Ellyn, will present the Messiah on Dec. 11.

MENOTTI MOMENT . . . Amelia Cardwell and Ted Bodenheim in The Telephone, one of the operas in which the Music Theatre Repertory Group of North Carolina is on tour in the East. Next summer they plan to visit Idaho, the Dakotas, Wisconsin and Minnesota. On Dec. 20, the company gives the New York premiere of Burrill Phillips' opera, Don't We All?, at Times Hall for the National Association for American Composers and Conductors, their second Manhattan engagement in 1949. Miss Cardwell will take the role of Amy.

Women Take First Awards In Warsaw Chopin Contest

Although men won first prizes in all three previous International Chopin Competitions for young pianists, this year women took the three top awards in that event, which recently ended in Warsaw. The competition was the first since the war and a high point of Poland's year-long commemoration of the centennial of Chopin.

The international jury which heard contestants from 15 nations between Sept. 15 and Oct. 15 found itself unable to decide the winner as between Bella Dawidowicz, 21, of the U.S.S.R., and Halina Czerny-Stefanska, 27, of Poland. Both were therefore given first prizes of a million zlotys each ($2,500 at the official rate of exchange). Second prize of 800,000 zlotys went to Barbara Hesse-Bukowska, 19, of Poland.

Univ. of Miami Orchestra Opens Its 22nd Season

MIAMI, FLA.—The University of Miami Symphony Orchestra, Dr. Modesto Alloo conducting, opened its 22nd season on Oct. 30 with Vina Barnden, Australian pianist, as soloist in the Saint-Saens Concerto in G minor. Miss Barnden is a fine technician with dynamic power and sweep, but the opus lacked the necessary warmth, expression and finesse to achieve a completely successful performance. Her interpretation of the second movement, *Allegretto scherzando*, emerged as her best bit of work.

Dr. Alloo's reading of Strauss' Tod und Verklärung was impressive, containing nobility and sincerity. Tchaikovsky's Fourth Symphony also received a good interpretation. The enlargement of the orchestra resulted in a rich and sonorous presentation.

Soloists for the concluding eight concerts include Helen Traubel, soprano; Jesus Maria Sanroma, pianist; Lauritz Melchior, tenor; the U. of M. Chorale; Jean Bedetti, cellist; William Primrose, violist; Frank Edwinn, baritone. J. C.

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NEW YORK CONCERTS: Debuts Of New Works and Artists Increase

CARNEGIE HALL

National Orchestral Association, Leon Barzin, musical director, Nov. 7, E.—The orchestra in its first concert of the Monday Evening Series gave a classical and romantic program, the first half of which consisted of Cherubini's Anacreon Overture and Bizet's Symphony. The orchestral playing was generally effective and precise, with well planned climaxes, although there was at times a tendency to over-dramatize certain details of the graceful, unpretentious Bizet work.

Lili Kraus, soloist in Schumann's Piano Concerto, gave a performance that revealed a romantic temperament, persuasive lyrical method, and frequent technical brilliance. There were freshness and vitality in her playing, and its defects—tempi sometimes verging on the erratic and *forte* tones attacked almost frenetically—seemed excesses of this exuberance. Wagner's Meistersinger Prelude ended the program. G. B.

Philadelphia Orchestra, Eugene Ormandy, musical director, Nov. 8, E.—The Philadelphians' second New York concert of the season opened with Bach's chorale, "Ach, Gott, vom Himmel sieh' darein," transcribed for strings by Harl McDonald. Though the necessity of such adaptation seems doubtful, the playing by the string ensemble of this admirable orchestra was a joy to the ear.

With Rudolf Serkin as soloist, Beethoven's Third Piano Concerto, in C minor, received a stirring performance. His reading of the second movement in particular was a heartwarming experience. The two corner movements were given immaculate technical and musical renderings.

In Mahler's First Symphony, Ormandy lovingly explored every detail of the tuneful, romantic score, never losing sight of the overall design. H. W. L.

Boston Symphony Orchestra, Charles Munch conducting, Nov. 9, E.—The Boston Symphony Orchestra under its new conductor, Charles Munch, opened the first concert of its annual series with Henri Rabaud's La Procession Nocturne, symphonic poem after Lenau, played in memory of the composer, a former conductor of the Bostonians some 30 years ago. The work is highly romantic, even rather Wagnerian, but makes for pleasant listening.

It was followed by Walter Piston's Second Suite for Orchestra, in which the composer again proves his mastery of his craft. The design of the four movements Prelude, Sarabande, Intermezzo, Passacaglia and Fugue, is convincing, the orchestration colorful and admirable in its economy. Where the musical ideas lack the immediacy of inventive freshness, the skill of the composer overcomes this shortcoming by their effective presentation.

The third program number was André Jolivet's Concerto for Ondes Martenot and orchestra, written for and played by Ginette Martenot, *"ondiste."* The electronic instrument, though used by several contemporary French composers—Messiaen, Milhaud, Florent Schmitt, *et al.*—seems rather limited in expressiveness because of its mechanical quality. Jolivet's concerto was undistinguished in its formally and tonally nebulous design, as well as being rather strident. The audience greeted the novel addition to the solo instruments with interest, but also some bewilderment.

Beethoven's Seventh Symphony closed the program. Munch gave a reading in the "grand" style, with tempi which were often rather rushed, and dynamics which stressed contrasting colors, foregoing finesse in favor of forcefulness. The audience gave him and the orchestra an ovation. H. W. L.

Nov. 12. E.—The second concert of the Bostonians was devoted to two works—Bach's The Art of Fugue (arranged for orchestra by Ernest Munch) and Richard Strauss' Symphonia Domestica. Bach's Kunst der Fuge is, of course, one of the highlights of contrapuntal writing, conceived by the composer as an example of the flexibility of the fugal form and its potentialities in musical expressiveness. Eloquence is certainly gained by an orchestral treatment. But the architectural design loses in clarity when the linear components are interrupted, as when during a phrase an instrument with different timbre takes over. In our opinion, the best medium for an orchestral interpretation of the gigantic opus is the string ensemble, where some of these complications are eliminated. The performance was a telling one. E. Power Biggs at the organ closed the unfinished work with the last Chorale-Prelude Bach wrote, "Vor deinen Thron."

Strauss' Symphonia Domestica, which had received its world premiere in Carnegie Hall in 1904 under the composer's baton, was played with great tonal abundance and drama. H. W. L.

N. Y. Philharmonic-Symphony, Leopold Stokowski, conducting, Nov. 10, E. A novelty was Giovanni Gabrieli's Canzon Quarti Toni a 15 (Canzon in the fourth mode for three instrumental choirs of five parts each), the opening number of the program. Mr. Stokowski had placed the three brass-ensembles on stage in such a way as to reconstruct the acoustics and antiphonal effects achieved by their playing at St. Mark's in Venice. The stately pieces, though heard on our contemporary instruments, still have the impressive grandeur of the Renaissance period. Their dignified, widely spaced melodic flow combined with the interesting contrapuntal combinations to which they are treated are evocative.

William Kapell was the soloist in Beethoven's Piano Concerto No. 2, in B flat major, played with enchanting delicacy and a fine, restrained lyricism, which drew an ovation from the delighted audience.

Stokowski closed the concert with a rousing reading of Tchaikovsky's Symphony No. 5. Treating the score with great liberty, he nevertheless gave an impression of unity and cohesion of design unfolding it like a monumental fresco by a great master. H. W. L.

Nov. 12, E.—For the Saturday night concert benefiting the Pension Fund, Stokowski chose a Wagnerian program; soloists were Mariquita Moll, soprano; Virginia Paris, mezzo-soprano; Eugene Conley and Robert Bernauer, tenors. In the Bacchanale from Tannhäuser, a women's chorus from the Schola Cantorum, Hugh Ross, director, sang offstage. The Prelude, Garden Scene and Finale from Act II of Tristan and Isolde enlisted Misses Moll and Paris and Mr. Bernauer. Miss Paris was outstanding in this episode for her fine singing of Brangäne's warning. After intermission came Siegfried's Ascent of the Mountain and finale of Siegfried with Moll and Conley as protagonists. Though somewhat light, the tenor's voice was well displayed generally, and the soprano sang with bright and lovely tone, seeming more at home in this portion of the program than in Isolde's music. M. L. S.

Nov. 13, A.—This Philharmonic concert opened with the Russian Overture of Ivanov-Radkevich, a rather traditional work and (a first performance of the society) Revueltas' exotic short symphonic poem Sensemaya, interesting in its rhythmical combinations and fanciful orchestration, but musically pretty empty. Mr. Stokowski also repeated his deeply impressive reading of Tchaikovsky's Fifth Symphony. The closing number was de Falla's Nights in the Gardens of Spain, with William Kapell playing the piano part superbly. The reading gave all the necessary glittering hues to this imaginative score. The audience was enthusiastic. H. W. L.

Nov. 17, E.—Wanda Landowska was soloist in Handel's Concerto in B flat and the Poulenc Concert Champêtre. Stokowski led the orchestra through Mozart's "Haffner" Symphony and the first performances in America of Aubert's Offrande and Messiaen's Trois Petites Liturgies de la Presence Divine. The last work was scored for such exotica as the "ondes martenot," celesta, and vibraphone, plus piano, strings, percussion and women's chorus. Composed in 1944, it reflects the religious convictions of the composer. The harmonic idiom is mostly of a neo-impressionist nature, with some rather remarkable flecks of sound. The music as a whole did not avoid boredom, however. Aubert's Offrande was a meditative piece dedicated to the memory of all war victims.

Landowska was in beautiful form, playing the Handel and Poulenc with her customary artistry. The latter improves with acquaintance (the composer played it here last season, at the piano), and the slow movement is a lovely lyric inspiration. Stokowski's accompaniment sometimes tended to obscure the delicate tones of the harpsichord, which is not the most powerful instrument in the world. Of the "Haffner," Stokowski presented a rather personalized version, with the orchestra etching some brilliant running passages in the last movement. R. K.

Young People's Series, Dean Dixon conducting, No. 19, M.—The young people (this concert was designed for those under nine years of age) heard Fiorillo's Furia in its first performance, the second movement of Prokofieff's Fifth Symphony, Kleinsinger's Celeste and the third movement of Haydn's Symphony No. 92. Dean Dixon has a way with the children and also a knack for making them feel that they are a part of the program. With his help they counted measures, sang and listened interestedly. Paul Tripp was the narrator and Nancy Chase, soprano, was on hand to help out the "everybody sing" which was a Chinese folksong. F. R.

Sari Biro, pianist, assisted by an orchestra conducted by **Emanuel Vardi,** Nov. 5, A.—The second concert of three programmed Mozart's Concerto in C minor, Milhaud's Second Piano Concerto and Chopin's Concerto in E minor. As an introduction the orchestra played Beethoven's Coriolan Overture. Miss Biro approached the Mozart work in a romantic spirit. Milhaud's Concerto was played here for the first time; it uses folksong-like material for its thematic ideas, especially in the second movement, Romance. The finale is based on dance rhythms; even jazz devices make their appearance. It is appealing in a popular way and was warmly received. The Chopin Concerto was cordially applauded. H. W. L.

Eugene Gash, Nov. 6, 5:30 p.m.—In his third New York recital, a program of Scarlatti, Franck, Prokofieff, Debussy and Liszt works, Mr. Gash showed well-founded technic, clean rhythms and tasteful if not always traditional read-

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ings. His rhythms sometimes have a tendency to become metronomic, and his whole style could profit by a more virtuosic sweep. On the other hand, real feeling permeated his playing and communicated itself to his audience. The major works were Franck's Prelude, Chorale and Fugue and the Prokofieff Seventh Sonata. D. B.

Solomon, Nov. 6, E.—For his second concert of the season the English pianist drew a well-deserved capacity house. The program—Bach-Busoni Choral Prelude, "Sleepers, Awake," Mozart's Sonata in B flat, K. 335, Brahms' Variations and Fugue on a Theme by Handel, Chopin's B flat minor sonata, Liszt's Mephisto Valse and pieces by Debussy—was much better balanced than it had been on the previous occasion. His playing, as always, was of the highest order, musically and technically. The devilishly difficult Brahms Variations were a steady stream of musical ideas never obscured by technical hazards; something rarely accomplished in the concert hall even in this age of virtuosity. R. K.

Ray Lev, Nov. 11, E.—Miss Lev in her annual recital again proved a persuasive pianist. Although she added some personal touches in her performances of Beethoven's Sonata in E major, op. 108, Schubert's Impromptu in B flat major, the Bach-Liszt Organ Prelude and Fugue in A minor, she recreated with finesse Schumann's Novelette in F sharp minor, op. 28, No. 8, and several compositions by Chopin; and with dazzling technic performed Brahms' Paganini Variations (Book 2). A generous part of her program was given to contemporary music. To Shostakovich's Children's Pieces she gave great zest by her interpretation. Vincent Persichetti's Variations for an Album had imaginative charm. Two novelties, the 17-year-old Eugene Hirsch's Air on a Scottish Folksong and Prelude on a Sephardic theme by Richard J. Neumann, were tellingly projected, as was Alberto Ginastera's Tribute to Roberto Garcia Morillo. H. W. L.

Bela Urban, Nov. 13, A.—Accompanied by Virginia Urban, the violinist played La Folia by Corelli-Kreisler with excellent technical command and musical expression. In the Mozart Concerto in G major (K. 216) one listener could not agree with the rather unwarranted liberties in tempo taken by the players and the indistinct accompaniment of Mrs. Urban. Simeon Bellison, clarinet, joined in the first New York performance of Khachaturian's Trio for clarinet, violin and piano (1932). Based on Armenian folksongs, the work is fresh and in the convincing interpretation of the three artists was greatly applauded by the audience. Walter Piston's Sonata was given an excellent reading. Three attractive Preludes by Frederick Jacobi showed the interpretative ability of the gifted interpreter. The program also offered works by Villa-Lobos and Debussy. H. W. L.

Benno Moiseiwitsch, Nov. 13, E.—Another pianist to make his contribution to the Chopin centenary celebrations was Benno Moiseiwitsch, who programmed no less than the four Ballades, the four Scherzos and the B minor Sonata. The veteran pianist was not in best form on this occasion. Normally the possessor of a glittering technique, his playing sometimes was blurred, overpedalled and not too impeccable digitally. At times, too, he substituted physical strength for emotional force. And yet there was much to admire in sections of his playing, which had authority and style. It is too bad that such an admirable artist occasionally has an uneven quality, for at his best Moiseiwitsch exhibits a grandeur and sonorous style that recall the great artists of the last generation. R. K.

Efrem Zimbalist, Nov. 14, E.—This was the famous violinist's farewell New York recital. The audience, upon his entrance, after each number and at the conclusion of the program, made known their affection and regret. In evidence were the familiar impeccable musicianship, consummate artistry and nobility of feeling. The first half of the program included Beethoven's Sonata in G minor and Romance in G and Glazounoff's Concerto. Mr. Zimbalist, despite some finger and bowing inequalities imparted to the Sonata sonorous tone, a carefully delineated portrayal and convincing depth of understanding. The Romance was interpreted, as it must be, to convey the melodic line and expression. The concerto, introduced by the violinist to American audiences in 1911, was dispatched with fire and ebullience. The remainder of the pieces were by Kreisler, Saint-Saens-Ysaye and a potpourri of Gershwin songs, arranged by the violinist. Vladimir Sokoloff was at the piano. S. J. S.

Bronislav Gimpel, Nov. 15, E.—The Gimpel violin virtuosity includes a romantic style, large singing tone, sure technic, flawless harmonics on this occasion, spiccati and pizzicati dashed off with aplomb. The program began with an intelligent reading of the Brahms Sonata No. 3, followed by the exacting unaccompanied Bach Sonata No. 1. After the intermission came Josef Suk's Phantasy, op. 24, given a spirited performance that evoked enthusiastic applause. The final contribution was the first movement of the Concerto in D major, by Paganini-Wilhelmj, with cadenza by Sauret. This aroused shouts of "bravo" that brought the violinist back for extras. Anthony Kooiker gave competent piano support. H. I. B.

Frances Magnes, Nov. 16, E.—Miss Magnes' dramatic qualities were much in evidence in her concert, which included sonatas by Mozart, Schumann, and Wolpe, and a group of shorter pieces by Sarasate.

Stefan Wolpe's Sonata "1949," dedicated to the violinist, received its premiere. This work uses dissonance powerfully and has sharply defined ideas. A more sustained lyricism seemed desirable in the Andante, but as a whole the composition was quite effective. Both Miss Magnes and David Tudor, the excellent accompanist, had mastered thoroughly its great technical difficulties and played it with conviction and vigor. Miss Magnes has an exceptional flair for the soaring lyricism of much Romantic music, as was clearly shown in her admirable performance of Schumann's A minor Sonata. The Mozart Sonata in C (K. 403), although played brilliantly, lacked the subtle elegance essential to this composer's music, even in its dramatic moments. G. B.

Simon Barere, Nov. 18, E.—This was a memorable concert, in which heights of pianistic prowess were surmounted by Barere. He held his audience spellbound with contrasts of phenomenal brilliance in the mechanics of piano playing, with dramatic, fiery climactic work and with a singing lyricism that was truly enthralling. Throughout the taxing program, cleanness of attack, speed and vitality were notable. The distinction of the instrumentalist's ability was enhanced by the subtlest pianissimo phrases and splendid manipulation of the forte measures. A tremendous effect was created by the combination of interpretative beauty and superb facility. The works played were the Beethoven Sonata No. 27; Weber's Perpetuum Mobile; Chopin's Ballade in G minor, two Etudes and the E major Scherzo; Schumann's Carnaval; Liszt's Sonnetto del Petrarca and the Mozart-Liszt Don Juan Fantasy. M. C.

Frank Glazer, Nov. 19, A.—Glazer gave evidence of interpretive versatility, fine understanding, and great technical facility. In compositions which were not percussive by nature, however, his *forte* tone lacked an ultimate degree of sonority. Expressively, the artist seemed at his best in Beethoven's Sonata, op. 110, which he gave a poetic, excellently controlled reading.

Gail Kubik's Sonata (1947) received its New York premiere on this occasion, and Mr. Glazer gave it a most effective performance. The work employs twelve-tone idiom, and in the rapid movements contains sharp, brittle themes, contrapuntally treated and percussively played. Its slow movement presents an extreme contrast with its lyricism, which is realized with considerable harmonic subtlety. The writing is generally quite clear. This program perhaps over-emphasized pianistic virtuosity, since it included both the second book of the Brahms Paganini Variations and Liszt's Six Grand Etudes after Paganini, all of which were played with impressive brilliance. Mr. Glazer's performance of Bach's Partita in C minor seemed unimaginative and tonally hard, compared with the rest of his playing. G. B.

Yi-Kwei Sze, Nov. 19, 5:30 p.m.—Presented under the auspices of the China Society of America, the bass-baritone Yi-Kwei Sze, accompanied by his wife, Nancy Lee Sze, presented a long—perhaps over-long—program consisting of an aria by Verdi, Dvorak's eight Biblical Songs, five Rachmaninoff and five Poulenc songs, a group of Oriental songs and four contemporary pieces. Not only has he a fine, resonant voice, but uses it artistically. Occasionally, when he extends the volume, a slight tremolo becomes apparent, and the voice takes on a dry quality. For the most part, though, the singer seldom forced, concentrating on the melodic line and its smooth projection. Among the Rachmaninoff songs, The Harvest of Sorrow was especially well done, emerging with dignity and excellent vocal color. R. K.

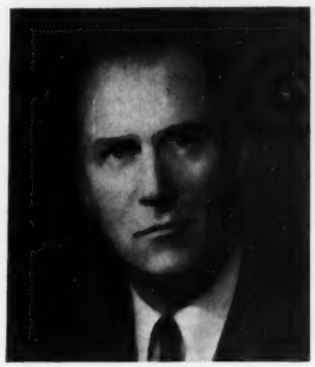
Richard Korbel, Nov. 19, E.—Prodigies have a way of flickering out of the musical picture, even after a brilliant start, but Richard Korbel, now sixteen years old, came back to the keyboard in his fifth local piano recital in such brilliant style as to lift him far toward artistic maturity. In a program of music by Mendelssohn, Schubert, Schumann, Chopin and Liszt, he played with sensitivity and beauty. D. B.

TOWN HALL

Aubrey Pankey, Nov. 3, E.—The baritone presented a distinguished song re-

(*Continued on next page*)

Who's News in Concert Promotion



HOWARD K. SKINNER, Manager, San Francisco Symphony Orchestra. Mr. Skinner is one of those devotees of his profession who lists a busman's holiday as his hobby—"the educational promotion of Symphony through our Symphony Forum which presents a series of seventeen concerts for College and University students in the Bay Area within a radius of fifty miles." Looks for the "sincere and genuine" in music, as opposed to "some of the tawdry showmanship displayed today." *(Photo—Romaine).*

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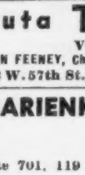
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NEW YORK CONCERTS

(*Continued from page 23*)

cital, which incidentally was recorded for the "Voice of America." Artistry was evident in the performance of his varied program, which began with three Handel airs, included groups of German lieder, Spanish, Danish and Finnish compositions, and Negro spirituals. Although Mr. Pankey's voice is not of the richest natural quality, it is used so expressively that the texts were often movingly projected. His German lieder were intelligently interpreted, ranging from the charm of Schumann's Der Nussbaum to the poignancy of Schubert's Der Doppelgänger. Guastavino's Dejame esta voz, dedicated to the artist, received its premiere; it is well written and effective in its use of exotic scales. Additional credit for the program's success belongs to Alan Booth, who played especially fine accompaniments. G. B.

Ben Jones, N. Y. debut, Nov. 5, A.—Mr. Jones has an unusually clear, dependable and well thought out technic. As for interpretative powers, he is more at home in the contemporary idiom, where sharp shading and intellectual insight is often required, than in the classic or romantic passages. He played Bach's Prelude and Fugue in E flat major (Book II, Well-Tempered Clavichord), the Mozart Sonata in C (K. 330), Chopin's Impromptu in F sharp, Nocturne in C sharp minor, op. 27, No. 1, Barcarolle and Etude in B minor, sonatas by Prokofieff and Hindemith and a Liszt group. D. B.

Doda Conrad, Nov. 6, E.—Mr. Conrad opened his unusual program with five Schubert settings of Goethe poems sung with warmth and sensitivity of feeling. The singer continued in a tribute to the Chopin anniversary year with a Suite for bass voice and piano, Mouvements du coeur, the text by Louise Vilmorin, the seven separate songs by different composers. For the most part there was a sense of unity in the series, a certain elegance and stylistic balance that suggested the epoch of the Polish genius, although the form and construction were ingeniously contrived, blending modern idiom subtly with the Parisian taste of that earlier day. In these impressionistic songs, the life of Chopin was depicted. The numbers included the Prelude and the closing Postlude, by Henri Sauguet; Mazurka, by Francis Poulenc; Scherzo Impromptu, by Jean Françaix; Valse, by Georges Auric; Etude by Leo Preger; Ballade, by Darius Milhaud.

Six Chopin songs sung in Polish and the Vier ernste Gesänge of Brahms completed the list. In all these difficult works, Mr. Conrad exhibited a voice above the average in scope and power when utilized freely. Some constriction troubled the tonal projection in passages; but his artistry and musicality were of high order, as was his interpretation. David Garvey offered excellent accompaniments. M. C.

Lili Kraus, N. Y. debut, Nov. 6, A.—At her first appearance in this country, Mme. Kraus was greeted with warmth by a good sized-audience when she stepped on the stage. Many of these admirers had doubtless either heard her abroad or listened to her many excellent recordings. Her program showed an imaginative musician, Bartok's Peasant Songs and Dances opening the list. It was completed with Mozart's Sonata in A (K. 331), a group of Brahms (Rhapsody, op. 79, No. 2, Intermezzo, op. 117, No. 2, and Rhapsody, op. 119, No. 4),

PLANS MANHATTAN BOW . . . Marguerite La Porte, mezzo-soprano, was introduced to New York audiences in a recital at Carl Fischer Concert Hall, Oct. 23. She included two first performances—of Song at Eve by Carl H. Galloway and Go to Sleep by Majel Miles.

TO MAKE NEW YORK DEBUT . . . Maria Rubini, Argentine soprano, will sing in Town Hall on Jan. 23. She has appeared in leading roles at La Scala and other Italian opera houses, and at the Opera Royal in Antwerp. She was engaged for the Opera Colon in Buenos Aires and sang in Santiago, Chile, at the Municipal Opera House. (Photo—Bruno of Hollywood.)

Haydn's Sonata in D, and Schubert's Sonata in A (posthumous). Mme. Kraus approaches her music personally—often so much so that the interpretative tradition is completely thrown overboard. Especially in the Mozart, Haydn and Schubert works the results were not to their advantages. Tempo-changes were applied arbitrarily in many cases. Only the Bartok group benefited in spontaneity by this method of interpretation.

Nov. 19, E.—Mme. Kraus in her second recital was cordially applauded for readings of Haydn's Andante in F minor (with variations), Bartok's Three Rondos on Folk Tunes, Mozart's Fantasia and Sonata in C minor (K. 475 and 457), Beethoven's Sonata in E, op. 109, and Schubert's Fantasie in C, op. 15 (Wanderer). Especially, Schubert's Fantasie, with its lyric arches, received a moving reading. Encores lengthened both programs. H. W. L.

New Friends of Music, Nov. 6, 5:30 p.m.—The Budapest String Quartet (Josef Roisman, Jac Gorodetzky, violins; Boris Kroyt, viola; Mischa Schneider, cello) gave a program comprising Brahms' Quartet in A minor, op. 51, No. 2; the Quintet in E aflt major (K. 614) by Mozart, with Milton Katims, viola, assisting; and Brahms' Sextet for strings in G major, op. 36, with Katims and Benar Heifetz, cello, completing the ensemble.

As was to be expected, the concert provided distinguished music-making by the excellent ensemble. The works were welcomed even more cordially since they are not heard hereabouts too frequently. H. W. L.

Little Orchestra Society, Thomas Scherman conducting, Nov. 7, E.—This enterprising group opened their second concert with a telling reading of Elgar's Introduction and Allegro for String Quartet and String Orchestra. The work could be called a concerto grosso, with the solo ensemble and the *tutti* in contrapuntal combinations, and proved a noble piece of writing nobly performed. Schönberg's Kammersymphonie in E major, op. 9, for 15 solo instruments was another interesting item, first performed two seasons ago by the same organization. The interpretation has gained in clarity and profile, though this early score of the great contemporaty composer imposes many problems.

Guest conductor was Benjamin Britten, who with Peter Pears as soloist acquainted a delighted audience with his Suite of Songs from Orpheus Britannicus, a sensitive and stylistically immaculate adaptation of the original compositions by Purcell, and his own settings of Rimbaud's Les Illuminations, in which he underlines the delicate visions of the French poet with imaginative sounds of highly impressionistic character. The audience listened enraptured to Pears' masterly discourse of this enchanting work, calling him and the composer back on stage over and over. Boccherini's Sinfonia in A, a delightful, melodious trifle, closed the program, which added another success to the achievements of this organization. H. W. L.

Abba Bogin, Nov. 9, E.—A demanding and boldly chosen program marked this pianist's recital. He included the Prelude and Fugue in D of Bach-d'Albert, Sonatas by Mozart and Dello Joio, Schumann's Novellette in F sharp minor, the Intermezzo in C sharp minor, op. 117, No. 3 by Brahms, excerpts from Bartok's Piano Music for Children, and two Chopin numbers. Mr. Bogin has the technical and expressive flexibility required by such a list, he is capable of

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widely contrasting effects in both fields. Occasionally he marred an otherwise flawless reading by too rapid tempo, and at times he could have called up a more lush romanticism. The Bach-d'Albert, Dello Joio and Bartok works were those in which his merits shone best—all music calling for power, keen discernment, and virile musicianship. D. B.

Andor Foldes, Nov. 12, A.—The Hungarian-born pianist, in his only New York recital this season, played Beethoven's Sonata in F major, op. 109, Brahms' Variations on a Theme by Paganini, Schumann's Fantasia, op. 17, Debussy's La fille aux cheveux de lin, Virgil Thomson's Rag-Time Bass, a sonatina by Bartok, and a Chopin work. Mr. Foldes' playing again had facile technical mastery and musicianship, which he employed in some admirable effects of brilliancy and color. However, there were passages, particularly in the Beethoven Sonata and the Fantasia, that showed little interpretative spontaneity. There was also a general conformity of mood which failed to convey at times the finer subtleties of the music. B. R.

Winifred Cecil, Nov. 13, A.—Coming back to this country after an absence of a decade, Winifred Cecil was greeted by an affectionately demonstrative audience. The soprano justified her reception with a fine exhibition of recital singing. To her lovely lyric voice has been added maturity and an emotional feeling that were moving. On the technical side, one can credit Miss Cecil with tonal clarity, faultless enunciation and comprehension of varying style, whether she sang lieder, folksongs or modern Italian works. She began with Schubert: Verklärung, Suleikas Zweiter Gesang, Die Liebe hat gelogen, Liebe Schwarmt auf allen Wegen, Litanei auf das Fest, Auflösung. The second group included Celius Dougherty's exquisite Madonna of the Evening Flowers, the quaint old English Ballad of the Cherry Tree, Ernest Bloch's exacting song, The Vagabond, Capri and a Viennese Waltz by John Duke. Finally Miss Cecil programmed compositions by Rocca, Respighi, Ghedini, Santoliquido, Tocchi and Mortari, each delivered with polished artistry plus warm understanding. In response to repeated calls from the house for favorite songs, the soprano came back with what amounted to another group including an aria from Catalani's La Wally. Gibner King, at the piano, played splendid accompaniments. M. C.

New Friends of Music, Nov. 13, 5:30 p.m.—The Fine Arts Quartet and Luboshutz and Nemenoff, pianists, were the artists appearing. The players of the quartet strengthened the excellent impression they had created in other seasons by performing with consistently fine musical understanding and sensitive tonal balance. Brahms' Quartet in B flat was given a beautiful performance, one that included a clear presentation of the work's intricate contrapuntal texture as well as a particularly eloquent Andante.

Mozart's Sonata for Two Pianos in D major was projected with the distinguished artistry characteristic of Luboshutz and Nemenoff. There were finely felt dramatic climaxes, limpid tonal beauty, stylistic elegance, and, above all, a spirit which conveyed delight in the sheer magic of this music. Schoenberg's Third Quartet concluded the concert. G. B.

Jennie Tourel, Nov. 13, E.—The noted mezzo-soprano, was greeted with a prolonged ovation by a sold-out house. She opened her recital with a group of arias by Cherubini and Purcell. The mastery of her art was evident from the first note she sang—also her deep musicianship. Her rare perception and intimate knowledge of the lied were further divulged in a group of Schubert.

In probably its first New York performance, Mozart's scene and aria, Ch'io me sordi di te, was an apex of technical and musical achievement. This late work of the master, originally conceived for a soprano voice, piano and orchestra, is a love song disguised in the artful form of the concert aria, and demands the highest artistry. Moussorgsky's Songs and Dances of Death were delivered in all their sombre majesty. The concert closed with enticing readings of Bizet's Adieux de Photesse Arabe, Liszt's Oh, quand je dors and two songs from Offenbach's La Périchole. The enthusiastic audience would not leave before numerous encores. H. W. L.

Hortense Monath, Nov. 14, E.—Miss Monath was heard in a program consisting largely of Romantic piano compositions which showed to great advantage her special interpretive gifts. The artist is, above all, a musician, and one of rare sensibility. She possesses a remarkably fine feeling for rubato and an exceptional technique for projecting it in an artistically disciplined fashion. This was immediately apparent in Schumann's Davidsbündlertänze, which opened her recital. Its moments of wistful charm were as moving as the passages of high excitement were effective, and her tone was never strident. Mozart's Sonata in D major was played with easy grace and contained in the Adagio a marked beauty. Occasionally a tendency to use rubato seemed overdone in the same composer's Variations in F major (K. 613) which preceded the sonata. Two Liszt pieces and Beethoven's "Les Adieux" Sonata concluded the program. G. B.

Madeline Foley, N. Y. debut, Nov. 18, E.—The youthful cellist delighted a large audience by playing of a high order of virtuosity. Her tone is warm, broad and resonant, her bowing graceful, with impeccable technic and surely-wrought harmonics. The musicianly piano support of Paul Ulanowsky added much to this recital. Complete teamwork was revealed in each work, but particularly in the fine performance of the Debussy Sonata for Cello and Piano. Beautifully done, too, were Beethoven's Seven Variations on a Theme by Mozart, in which the vibrant, singing tone of the solo instrument was to the fore. Other listed numbers were: Aria Pastorale, Bach; Sonata in C major, Haydn; Sonata No. 1 in E minor, Brahms. Encores were added upon demand. H. I. B.

Lorne Munroe, Nov. 16, A.—The cellist, winner of the Naumburg Award, showed promise of a fine musical career by playing with an excellent air of authority and giving evidence of genuine stylistic sensitivity. His technique is a sound one that results in a wide dynamic range; strong, singing tone, and clarity. The Haydn - Piatigorsky Divertimento began the program and was followed by Fauré's Elegie, in which the artist made the most of his opportunity to communicate the work's exalted lyricism. Marcel Dick's Four Elegies and an Epilogue, written this year, exploit with great effectiveness the cello's dramatic melodic possibilities. Dvorak's Concerto in B minor ended the concert. Elsa Fiedler was at the piano. G. B.

Helen Thigpen, Nov. 16, E.—An unusually interesting and well sung recital consisted of Purcell's Here the Deities Approve, Strike the Viol, Note All My Torments and the attractive Man Is for Woman Made; Berlioz's La Mort D'Ophélie, Le Spectre de la Rose and Villanelle; the unhackneyed Mozart aria Non temer amato bene, with violin obbligato by Frank Kneisel; Hugo Wolf's Auf ein altes Bild, Lebe Wohl, Nimmersatte Liebe and Neue Liebe; and four excellent songs by the young American composer Howard Swanson, The Valley, The Negro Speaks of Rivers, Night Song, and Joy.

The soprano exhibited a voice of considerable range and of unusual clarity, warm and colorful throughout the middle and lower portions. She possesses an evenly sustained vocal line, marred occasionally when the upper tonal quality becomes slightly constricted. She is a sincere and dignified musician and interpreted her songs stylistically. Hellmut Baerwald was an acceptable accompanist. L. C.

Dorothy Dring Smutz, N. Y. debut, Nov. 19, A.—The pianist gave straightforward readings of three infrequently heard Chopin preludes, and reached her interpretive peak in Brahms' Intermezzo, op. 118, No. 6. The Debussy group lacked atmosphere; these pencil sketches were reproduced as with an etching tool. Hardness of tone in the upper register, a tendency to excess underlining at cadences, robbed the Bach "Italian" Concerto of much of its effect, but the slower than usual pace of the first movement allowed more of this fine work's detail to be appreciated. Beethoven's "Appassionata" Sonata also was played. E. S. B.

TIMES HALL

Fritz and Natasha Magg, Nov. 9, E.—In a satisfying evening of chamber music for cello and piano, the artists demonstrated that they are admirable performers in their own right, as well as expert ensemble players. Beauty of sound seemed the principal concern, and to gain this end, fine phrasing and tone quality, excellent clarity, and generally effective tonal balances were employed. Brahms' Sonata in F major began the program, and was followed by Beethoven's delightful series of twelve variations on Mozart's theme, Ein Mädchen oder Weibchen. The second half contained greater contrasts, including as it did a Bach Sonata, Stravinsky's Serenata and Tarantella, and Debussy's Sonata. G. B.

Ruth Kisch-Arndt and **Early Music Foundation,** Nov. 10, E.—Mme. Kisch-Arndt founded this organization with a two-fold purpose, to give opportunity to young artists and a hearing to pre-18th century scores. The program listed Purcell's Lord, what is Man? (realization by Benjamin Britten), sung by Zetha Avery, soprano; four treatments of the melody De Tous Biens Playns by four composers, Van Ghizegem, Obrecht, Despres, Compere, performed by the Early Music Singers under Warren Foley. There were also excerpts from Peri's Euridice and Monteverdi's Ritorno d'Ulisse, by Seymour Mandel, baritone, with string accompaniment; two numbers sung eloquently by Mme. Kisch-Arndt, the Lament of the Prophet Jeremiah by Joh. Rosenmüller and Symphonia Sacra by Heinrich Schütz, the latter accompanied by violin, cello and trombone. The final presentation was the American Community Chorus, City College, Extension Program, conducted by Karl Adler in a setting of the Magnificat by Buxtehude. Mr. Foley was at the organ, besides conducting the Early Music Singers. The audience was large. M. L. S.

Manhattan Chamber Orchestra, Charles Schiff, conductor, Nov. 11, E.—This ensemble had drawn public attention at its first concert last season, and the promises given then were fulfilled with this second appearance. Mr. Schiff is a dynamic, imaginative conductor, with innate musicality and sense for orchestral colors. His reading of Tchaikovsky's Serenade for Strings not only divulged beautifully the architectural design of the composition but made the orchestra sound with almost Stokowskian lushness and color.

Julius Baker was soloist in Boccherini's Concerto for Flute and Strings. The excellent artist played with uncommon finesse of tone and musical perception.

Aaron Copland's Quiet City for ensemble could have been performed with more restraint and intimacy, but again convinced by its evocations of nostalgic beauty. Vittorio Giannini's Concerto Grosso for Strings is a delightful work and was played with great vigor in the corner movements and moving lyricism in the Aria. Bach's Second Brandenburg Concerto was given a splendidly integrated performance. H. W. L.

Spencer Browne, Nov. 13, A.—Another in the succession of excellent young pianists was heard in this recital. Mr. Browne played with a taste and individuality that made easy and profitable listening for his hearers. A technical lapse or two was forgiven from a pianist who has the musicianship and powers of communication bestowed on Mr. Browne.

Another facet of his talent was displayed in his composition, The Nine

(*Continued on next page*)

EUROPEAN PRESS HAILS JUANA

"Impregnated with human warmth, her 'dance portraits' are not simply little decorative pictures, but singularly moving evocations of women in different civilizations."
Jean Delor, La Suisse, Oct. 7, 1949 (Geneva)

"All her interpretations have a common denominator: charm . . . How could the fiery Sevillan be also the tender lover of the poem of Ibn El Fared? . . . Captivating mystery and seductive sphinx! . . ."
Le Monde, Nov. 2, 1949 (Paris)

". . . no mere folkloristic demonstration, but an artistic event . . . In every part of her program, Juana convinces by her sure instinct for evoking the appropriate atmosphere, her good taste and her artistry."
K-n, Algemeene Dagblad, Nov. 14, 1949 (Rotterdam)

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NEW YORK CONCERTS

(*Continued from page 25*)

Muses, a light-hearted portrayal of the goddesses, in the turn-of-the-century idiom. More conventional numbers were Bach's French Suite No. 6; Haydn's Sonata in E flat; Chopin's Berceuse; La Chasse by Paganini-Liszt, and Liszt's Hungarian Rhapsody, No. 6. D. B.

John Langstaff, Nov. 14, E.—This young artist possesses musicianship, a flair for singing, a personality that pleased his audience, and a voice of innately good quality which has not yet been developed to its possible range. He was capable of delivering a recital in four languages which held attention even though the majority of the selections were on the slow and somewhat morose side. Mr. Langstaff commenced with some of his best singing of the evening in Handel's Dank sei Dir, Herr. A long-spun phrase line in this and the other songs of the first classic group by Bach, Mozart and Gluck augured well for the baritone's delivery. Among lieder, In der Ferne by Schubert; Nun wandre, Maria, by Wolf and the clever Unüberwindlich of Brahms were the high points. J'ai vu la beauté ma mie, a 15th century chanson arranged by Tiersot, and Duparc's L'Invitation au Voyage were most tunefully sung. The Daisies, by Samuel Barber; Adam Was My Grandfather, by Douglas Moore, and Celius Dougherty's lovely setting of the four-year-old's Declaration of Independence were studies in fine contrast. A folksong group brought the concert to its conclusion. Felix Wolfers was at the piano. M. C.

Loewenguth Quartet, Nov. 15 and 18, E.—The Lowenguths, with their reappearance this season, confirmed beyond doubt that they are an outstanding chamber ensemble. The extraordinary group, every member a virtuoso in his own right, who always subordinates his own ability to perfect integration of the whole, offered in the first program three fugues from the Art of the Fugue and a Choral by Bach and Mozart's Quartets in B flat major No. 9 (K. 458) ("La chasse"), in E flat major (K. 428) and in C major (K. 465) ("Les Dissonanees"); during their second evening Brahms' Quartet in C minor, op. 51, No. 1, Schumann's Quartet in A minor, op. 41, No. 1, and Schubert's Quartet in D minor ("Death and the Maiden"). A third concert, devoted to French music, will close the cycle.

The unique impression this masterful ensemble produces is caused not only by the consummate musicianship with which they perform, the technical skill and stylistic finesse which distinguishes their playing, but their seeming command of a different dynamic color and a special tonal shading in accordance with the style of the work they are interpreting. The result is readings which reach into the core of every work, unveiling the composer's most intimate meanings and intentions. H. W. L.

Robbie Masterson, pianist; **Gosta Englund, baritone,** Nov. 16, E.—In this joint recital, the singer was heard in Schubert and Strauss Lieder; Avant de quitter ces lieux from Gounod's Faust, two English and three Scandinavian songs. Mr. Englund's voice is pleasing in quality and interpretatively he revealed finesse, without great volume, though skill in management of tones and absence of forcing were to his credit. The accompanist was Clifford Tucker.

Miss Masterson, in numbers by Schubert-Tausig, Schubert-Godowsky, two Chopin pieces, the Brahms Rhapsody in G minor, op. 79, No. 2, and Intermezzo in E, op. 116, No. 4, Liszt's Dance of the Gnomes, and Carillon by Liapounow, proved a player of some discernment, though limited in virtuosity. She was at her best in the romantic and lyric portions of the works. D. B.

International Music Lovers Guild, Nov. 19, E.—This program, directed by Ernst Fischer, baritone, presented that artist in two groups of solos and duets from Marriage of Figaro and Rigoletto with Loidita Soler and Catherine Heaney; and solos by Miss Soler, soprano; Miss Heaney, coloratura soprano; Anthony Lopez, baritone; and Jack Pohrebynsky, double-bass. Accompanists were Marienka Michna, Karl Schulz, M. Stewart, and Milton Wittgenstein, flute.

PIANIST IN PALESTINE . . . Rudolf Firkusny bows to his first Tel-Aviv audience. The pianist was heard on the opening night concert, Oct. 4, of the Israel Philharmonic's new subscription season under the direction of Paul Paray, playing the Beethoven "Emperor" Concerto. ***(© Ben Rothenberg.)***

CARNEGIE RECITAL HALL

Ruth Ryan Guitierrez, pianist, held the stage on Nov. 6, revealing an earnest and well developed, if not over-fiery talent in numbers by Chopin, De Falla and Ravel, Bach's Fantasia in G minor and Liszy's Hungarian Rhapsody No. 12. D. B.

Mary-Ellen Thompson, N. Y. debut, Nov. 13, A.—This young artist was introduced to local audiences in a program containing Italian, German, French and English songs, and arias by Gluck and Gounod. Her accompanist was Johannes Smit.

The soprano revealed a voice of power and brilliance, combined with a soft and luscious quality. To these many natural endowments, however, she needs to add a further time of study. Although her singing at times was most appealing, Miss Thompson should guard her gifts against the perils of too early fulfillment. D. B.

Evelyn Reade, N. Y. debut, Nov. 13, 5:30 p.m.—The soprano creditably came through a debut that was also her first professional recital. In a program that held the Air de Lia from Debussy's L'Enfant Prodigue, Handel and Bach numbers, two Lieder of Strauss, a Poulenc group, Czechoslovakian songs and an assortment in English, she displayed a clear, bright voice, for the most part used well. One of her most effective items was Snow in Madrid by H. Maurice-Jacquet, her teacher. The singer is personable and with more experience will probably develop her already manifest *rapport* with her audience. At the piano was Alfred Patton. D. B.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Dec. 1. New York Philharmonic-Symphony, Stokowski conducting, Isaac Stern, violinist, soloist, CH, E; Evelyn Corvello, soprano, TH, E; Luigi Silva, cellist, TiH, E; Frederick Bristol, piano lecture, CFCH, 5:30 p.m.

Dec. 2. New York Philharmonic-Symphony, Stokowski conducting, Isaac Stern, violinist, soloist, CH, A; Rudolf Serkin, pianist, CH, E; Ethel Elfenbein, pianist, TH, E; Margaret Ferguson, pianist, TiH, E.

Dec. 3. Sari Biro, pianist, and symphony orchestra conducted by Emanuel Vardi, CH, A; Winifred Young, pianist, CH, 5:30 p.m.; New York Philharmonic-Symphony, Stokowski conducting, Isaac Stern, violinist, soloist, CH, E; Ruben Varga, violinist, TH, A; Metropolitan Russian Male Chorus, Nicholas V. Borodulia, conductor, TH, E; Arlene Stone, soprano, and Dorothy Gordon, pianist, TiH, E.

Dec. 4. New York Philharmonic-Symphony, Stokowski conducting, Isaac Stern, violinist, soloist, CH, A; Iva Kitchell, dance satirist, CH, E; New Friends of Music (Rose Bampton, soprano; Erich Itor Kahn, pianist; Ignace Strasforgel, conducting; and assisting wind players), TH, 5:30 p.m.; Leon Temerson, violinist, TH, E; Til Niemeli, Finnish soprano, TiH, A; Paganini Quartet, TiH, E; Ethel Tucker, soprano, and the Harlem Gospel Singers, CRH, A, CRH, A; Earl Ashcroft, baritone, CRH, 5:30 p.m.; Lora Lewis, contralto, CRH, E.

Dec. 5. Tossy Spivakovsky, violinist, CH, E; Musicians Guild, TH, E; Alma Trio, TiH, E.

Dec. 6. Nathan Milstein, violinist, CH, E; Mannes Trio, TiH, E; William Cooper and Eleanor Evans, joint song recital. CRCH, E.

Dec. 7. Boston Symphony, CH, E; Samuel Reichmann, pianist, TH, E; Ilse Sass, pianist, TH, E.

Dec. 8. New York Philharmonic-Symphony, Mitropoulos conducting, CH, E; Hungarian Quartet, TH, E; Bell Chorus of New York, TiH, E.

Dec. 9. New York Philharmonic-Symphony, Mitropoulos conducting, CH, A; Metropolitan Bell Symphony, CH, E; Morey Kriss, tenor, TH, E; New York Little Symphony, TiH, E; Marlene Pambookjian, pianist, CRH, E; Marie de Marinis, pianist, CFCH, E.

Dec. 10. New York Philharmonic-Symphony, Young People's Concert, Stokowski conducting, CH, M; Boston Symphony, CH, A; Russian Balalaika Orchestra, CH, E; Ines Carrillo, pianist, TH, A; New York Wind Ensemble, TH, 5:30 p.m.; New York University Glee Club, TH, E; Emma Boynet, pianist, and Loewenguth Quartet, TiH, A; Philip Fradkin, pianist, TiH, E.

Dec. 11. New York Philharmonic-Symphony, Mitropoulos conducting, CH, A; Kirsten Flagstad, soprano, CH, E; Blanche Thebom, mezzo-soprano, TH, A; New Friends of Music (Paganini Quartet, Leonard Shure, pianist), TH, 5:30 p.m.; Vladimir Padwa, pianist, TH, E; Fleur-de-Lis Choral Ensemble, TiH, A; Marc d'Albert, pianist, TiH, E; Mary Hon and Arnold Sheridan, joint song recital, CFCH, E.

Dec. 12. Symphonic concert, Richard Korn, conductor, CH, E; Little Orchestra Society (Westminster Choir and soloists), TH, E; Edith Stearns, pianist, TiH, E.

Dec. 13. Philadelphia Orchestra, CH, E; Listener's Music Course, CFCH, 5:30 p.m.; Society for Forgotten Music, CFCH, E.

Dec. 14. Ossy Renardy, violinist, CH, E; Lis Broge, mezzo-soprano, TH, E; Gilda Cornetti, soprano, CFCH, E.

Dec. 15. New York Philharmonic-Symphony, Mitropoulos conducting, Joseph Szigeti, violinist, soloist, CH, E; Marjorie Lawrence, soprano, TH, E; Charlotte Reinke, soprano, and Margaret Dunn, pianist, TiH, E.

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MUSICAL JOTTINGS . . .

In honor of the bicentenary of **Bach's** death in 1950, the firm of **Breitkopf and Haertel**—many of whose plates of works by famous composers were destroyed in the Leipzig air raids in 1943—will issue the first of a series of microfilms, to include in time the complete edition of that master's music. The project has been undertaken with the aid of the Mikrokopie Gesellschaft in Munich. . . . **Lehar's** heirs are said to be "feuding" over that late composer's furniture. **Mrs. Emmi Paphazy,** his sister, is reported by the UP wanting "to sell his personal belongings, while his brother **Anton** supports a government plan to set up a Lehar Museum" at Ischl, in the home of the Merry Widow's composer. . . . **Marian Anderson, Isaac Stern** and **Dimitri Mitropoulos** appeared with the N. Y. Philharmonic-Symphony at a concert and supper, Nov. 30 at Hotel Astor, by the American Fund for Israel Institutions. . . .

Neglected writers of opera scores are at last to be honored—one, **Jean Jacques Rousseau,** better known as a writer, but also the composer of an opera, Le Devin du Village, is to have his memory marked by the restoration of his former house in Montmorency, near Paris—for which purpose the City of Geneva recently contributed a million francs. . . .

The **Juilliard String Quartet** will give the four string quartets of **Schoenberg** in N. Y. this season. . . . **Hazel W. Snider,** of Mansfield, Mass., and **Joseph Campbell Hawthorne**, newly appointed conductor of the Chattanooga Symphony, were married in the chapel of Connecticut College for Women, Nov. 12. . . . St. Louis to be visited by **New York City Opera Co.** this season. . . . The **American Folklore Society** will hold a meeting at the Library of Congress, Dec. 27 to 28.

Serge Koussevitzky, recently back from six weeks of guest conducting in Rio de Janeiro, will begin a really long trek in January, to Cuba, Israel, Rome, Florence, Milan, Brussels, Paris and London. He will have as assistant conductor, **Howard Shanet,** who is leaving his post with the Queens Symphony. . . . Robin Hood Dell concerts last summer ended "in the black" for the first time in 20 years, **Frederick R. Mann,** president and general manager, announced; there was even a profit—$1,372. . . .

NCAC and Civic Concert Service announce the appointment of **Lee Borgida Bond** as director of promotion and public relations for the two organizations, replacing **Claire Feit.** Mrs. Bond before the war was on the European staff of the N. Y. Times, and has also served as correspondent for the London Sunday Times and music critic of the Vienna Times. . . . **Editha Fleischer,** long a member of the "Met," has been named professor of singing at the State Conservatory in Vienna. . . .

The Tennessee Board of Pardons and Paroles has refused a plea for a pardon made by **Frank Grandstaff,** 47-year-old composer, whose cantata, Big Spring, was performed recently in the Texas town of that name, and who received a six-day furlough to attend the hearing. . . . **Laura Bolton,** musicologist, recently left on her 15th expedition in search of unrecorded folk music—this time of Southeast Asia, having gathered about 6,000 such examples on previous trips to the West Indies, farthest Canada, Alaska, the Western Arctic, Haiti, and Central America. . . .

In memory of **Jeno Lener,** the N. Y. Public Library recently gave a concert of recordings by the Lener Quartet. . . . A musical "memorial" to **Ginette Neveu** took place at a recent concert of the Boston Symphony, when **Charles Munch** played the adagio from **Faure's** Requiem with the Boston Symphony. The St. Louis Symphony, with which she was to have played in February, will dedicate its concert to her then, **Vladimir Golschmann** announced. . . . **Ljuba Welitch** is scheduled to sing Donna Anna in Don Giovanni, the Countess in **Richard Strauss'** Capriccio and the First Lady in Magic Flute at next year's Salzburg Festival. She is also to create the chief role in Strauss' Love of Danaë at the 1951 Festival there. . . . Something new in services is free bus transportation to Northrop Auditorium in order to hear the concerts of the Minneapolis Symphony, under **Antal Dorati,** offered to those who take cocktails and dinner in the Flame Room of a local hotel. (**Wagner's** Fire Music ought to be a natural sequel.) . . .

The Metropolitan Opera Guild's campaign to raise $250,000 has overshot its goal, according to announcement made by **Lauder Greenway,** its president, at the annual membership meeting on Nov. 9. . . . Lost in the Stars, new hit musical, took in more than $235,000 in current and advance ticket sales before and during the first two weeks of its New York run. . . . Apropos of musical comedies, both the **South Pacific** and the **Kiss Me, Kate** companies have announced that they will donate a certain amount of admission receipts at each New York performance for the **Damon Runyon Cancer Fund.** . . .

A Pontifical decoration for "distinguished service" (the Benemerenti Medal) was conferred on **Maria Augusta Trapp,** founder and director of the Trapp Family Singers, on Nov. 15 in Stowe, Vt., by **Most Rev. Edward Ryan,** Roman Catholic Bishop of Burlington. With her late husband, Baroness Trapp founded the Trapp Family Austrian Relief, Inc., and she is author of a recent book on the history of the Singers. . . . Posthumous and never published melodies by **Jerome Kern** will be used in a musical show to be produced next season by **Richard Rodgers** and **Oscar Hammerstein II.** . . . **Carlos Suffern,** composer, critic and teacher, has been named artistic director of the Teatro Colon in Buenos Aires; and **Fernando A. Puned** has been designated the administrative head. . . .

Some 23,900 veterans of World War II are studying music under the GI Bill and Public Law 16 (for the disabled), of which 90 per cent are enrolled in schools, according to a recent report by the VA. . . . The 1949 annual meeting of the **American Musicological Society** will be held in New York, Dec. 27-30, and will include one joint session with the **Society for Music in Liberal Colleges.** . . . Tenth annual survey of American works played by major symphony orchestras of the U. S., made by the **National Music Council,** shows that in 1948-9 there were 147 compositions by native composers, a drop of 19 since the previous year; works by naturalized citizens plus foreign composers living here totalled 118. . . .

PLAY FOR STRING TEACHERS . . . Dr. Arved Kurtz, l., composer and violinist, with Arpad Sandor, pianist, gave a recital at the New York College of Music under the auspices of the Violin Teachers Guild. The program included a new violin sonata by Dr. Kurtz. ***(Photo—Coronet).***

A strike of 19 piano movers and truck drivers against **Steinway & Sons** recently stopped temporarily the shipments of pianos from the company's Steinway Hall showrooms and its Astoria plants.

A portrait in pastels of **Mme. Pauline Nessi,** contralto, who was heard in Town Hall last season, is a feature of the one-man exhibition by the painter Oscar Ember, which opened Dec. 1 in the Barbizon Plaza Galleries, N. Y. . . .

American Music Heard in Ankara

ANKARA, TURKEY. — The U.S. Information Service in Ankara gave a recorded concert at the American Library. After a brief introductory talk, the fourth and fifth parts of the Concerto for Violin and Piano by Copland, Blues from the American Concertette by Morton Gould, the Second Symphony by Piston, Synthetic Waltzes for piano duet by Virgil Thomson, and Freedom Morning by Marc Blitzstein were played. The program also included three Negro spirituals. A good-sized audience listened with interest. The Copland work, performed by Ruth Posselt, violinist, with the composer at the piano, and the Piston, by the Boston Symphony under G. Wallace Woodworth, were particularly engrossing.

The 1949-50 concert season opened with a recital by the Turkish pianist, Mithat Fenmen, who played an all-Chopin program to a large, enthusiastic audience. It is announced that he will also be heard in the two Chopin piano concertos and the Andante Spianato and Polonaise with the Presidency Philharmonic under Ferit Alnar. In fact, Chopin commemorations are much to the fore here.

A chamber concert marking the centenary will be given by three professors of the State Conservatoire. Necdet Remzi Atak (violin), Antonio Saldarelli (cello) and Ferhunde Erkin (piano) will give the second Turkish performance (the first was in the 1920's) of the Chopin Trio, op. 8. The last two artists will also play his Sonata for cello and piano.

To commemorate the 26th anniversary of the Turkish Republic, the orchestra of Radio Istanbul gave a concert in which Cemal Resit Rey's Ozyurt (Mother-Country) was performed. It was conducted by the composer, whom readers may know from Nicholas Slonimsky's book, Music since 1900, as Dchemal Rechid. The work is a symphonic poem in five parts, scored for three vocal soloists, mixed choir and orchestra, describing the migration of the ancient Turkish people from Central Asia. The performance was excellent.

A Poem for cello and orchestra by the Turkish composer Necil Kâzim Akses (born 1908) recently had its first Italian performance. The score was well received by the Italian critics, who described it as a tone-picture conveying "the warm and sunny atmosphere of the Mediterranean."

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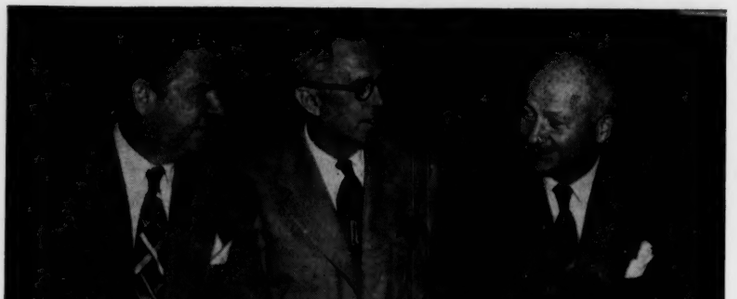

L. to r., Lawrence Evans, Ward French, and Frederick C. Schang.

Columbia Artists Mgt. Elects

At its recent annual meeting, Columbia Artists Management, Inc., elected Lawrence Evans, President, and F. C. Schang, Senior Executive Vice-President. Ward French was re-elected Chairman of the Board. This triumvirate of directors took over administration of the affairs of the company one year ago. The other officers were re-elected.

A statement was read at the meeting to the effect that engagements secured for leading concert artists under their direction "have reached an all-time high record during the last twelve months' period due in part to the wholesome condition of the organized audience movement. Indications show that even better results might accrue during the present season."

Detroit Symphony to Give Series

By MARION GERHARDT

DETROIT —The Boston Symphony, with Charles Munch conducting for the first time in Detroit, gave a capacity audience here the brand of symphonic music they have wanted for several years. Excitement was stirred by new coloring in the oft-played Beethoven Fifth. The Ravel Daphnis and Chloe Suite gave conductor and players opportunity to close the program on a rapturous note.

The Cleveland Orchestra and George Szell gave an excellent reading of the Brahms' Second Symphony—one which left little to be desired in color, form or line. The Bartok Concerto for Orchestra did not fare as well with the audience, in spite of the interest of the first movement.

Symphony Plans Children's Series

The Little Symphony Orchestra, backbone of local symphonic music this season, played to a packed house at its second concert. Henry Siegl, former Detroit violinist, now in New York, substituted as soloist for Paul Doktor, whose father had passed away suddenly. Siegl's playing of the Bach A Minor Concerto with beauty of tone and fine interpretation made us regret having lost this excellent artist along with many others from the Detroit Symphony within the past few years.

This pioneering group of musicians, performing without a conductor, is giving music-lovers some interesting material. For many it was a first hearing of the Brahms Serenade in D major and the Schubert Fifth Symphony. It is hoped that the extremely popular group of musicians will be sustained financially long enough for the former Detroit Symphony Orchestra to iron out its troubles.

The tireless Women's Association for the latter orchestra has announced that there will be a series of eight or more concerts for children. Mrs. Fred T. Murphy has been elected chairman of this series and will receive all contributions. Mrs. Gunnar Karlstrom, president of the association, announced that a gift of $10,000 from Mrs. Horace E. Dodge had made the completion of plans possible. Valter Poole, long a favorite with Detroit audiences, will conduct the series.

SRO for Ballet Russe

On the opening night of its local series the Ballet Russe de Monte Carlo was greeted by an audience reaching to the rafters. A new ballet by Antonia Cobos, The Mute Wife, added interest to the program, especially the dancing of Nina Nowak and Leon Danielian.

Recitals Draw

Gladys Swarthout gave a very interesting recital in Masonic Temple to a large audience, though some listeners might have preferred more familiar numbers. With Gibner King at the piano lending excellent support, it was a most enjoyable event.

Nelson Eddy returned to Detroit and again gave pleasure to his many fans by combining serious singing with his character songs. Theodore Paxson, serving as soloist-accompanist, offered Rachmaninoff and Chopin works in excellent style. His arrangement of several American folksongs and his Laughing Song were sung by the baritone.

Carol Brice, contralto, appearing on the Nellie Watts Series, was at her best in lieder, in which the flow of luscious tone was unhampered by over-emotionalism. Her interpretations of early folksongs and spirituals also brought prolonged applause.

Ferruccio Tagliavini's recital brought a wave of "bravos" from the sold-out house. His singing of Italian ballads and the Sicilian song Amuri roused the audience particularly, and the Tosca aria was an excellent example of vocalization in true Puccini style.

Although Margaret Truman is charming and makes a lovely stage picture, her recital was a bit disappointing despite the opportunities for further study since her radio appearance here with the Detroit Symphony. While the voice has grown and she has added some repertoire, she still seems to lack proper vocalization, breath control and understanding of her numbers.

Heard and Noted

It is rumored that the Detroit Symphony may have a spring season after the series of children's concerts. . . . The Four Octave Club opened its fall program with Lola Gilmore, pianist; Doris Yoder, violinist, and Gladys Snyder, soprano, contributing. . . . Betty Louise Lumby, of the Detroit Institute of Musical Art faculty, has been made a fellow of the American Guild of Organists, one of seven so honored in 1949. . . . Freda Draper, contralto, while browsing in a New York bookstore found a volume of Rubinstein Songs with many notes and editings written in the hand of Bernhard Ziehn, noted theorist, with his signature and dated the 6th of March, 1884. She purchased the volume for thirty-five cents.

NEWS IN BRIEF

Francis Buebendorf's composition, Passacaglia in B Minor, will be played this season by the Kansas City Philharmonic on its regular subscription series under Hans Schwieger.

Lily Pons and André Kostelanetz will be accompanied by the Indianapolis Symphony in their concerts at Milwaukee, Chicago and Indianapolis, on Dec. 1, 3 and 6, respectively.

Kenneth Gordon played the Brahms Violin Concerto with orchestra in Tunis, flying from there to Copenhagen for a recital in the Danish capital.

Muriel Rahn began her fall tour in Boston and has included a Chicago appearance and one in Wilmington, Del. With Edward Matthews, baritone, she was soloist at a testimonial dinner for Dr. Ralph J. Bunche, and sang again with Mr. Matthews on Nov. 27 at Mother AME Zion Church. Miss Rahn begins a Southern tour in Washington, D.C., on Dec. 9.

The Albeneri Trio gave two concerts at Theresa L. Kaufmann Auditorium on Nov. 7 and 21.

Included in the chamber music concert by NAACC on Nov. 20 was the first performance of Episode for Flute and Piano by Dolf Swing. It was played by Mildred Hunt Wummer, flute, and Sigrid Ecklof Swing, piano.

Jan Cherniavsky will play the Schumann concerto in January with Jacques Singer and the Vancouver Symphony.

The Pro Musica Antiqua Ensemble was presented by the Yale School of Music in the second chamber music series program at Sprague Memorial Hall, New Haven, Nov. 29.

Marie Powers will be heard on Dec. 11 over Station WOR in an opera program with Nicola Moscona, conducted by Emerson Buckley, and be contralto soloist at the Mormon Tabernacle in Salt Lake City on Jan. 1. On Nov. 27 Miss Powers sang in The Messiah at the Arlington Church.

The Musicians' Guild, now in its fourth season of chamber music concerts, will give programs at Town Hall on Dec. 5, Jan. 16, Feb. 13 and March 20. The Kroll Quartet, Lillian Fuchs, viola, and Joseph Fuchs, violin, will be heard on Dec. 5.

György Sandor, pianist, was guest artist on Nov. 8 with the Philharmonia Orchestra under Otto Klemperer at Albert Hall, London, under the auspices of the New Era Concert Society.

Juilliard Orchestra Led by Morel

Under the direction of Jean Morel, the Juilliard Orchestra opened its concert season on Nov. 4 with distinction. The string section, to this listener, is still the finest part of the ensemble, though one noted increasing assurance and vigor in the brass and more subtlety in the woodwinds than previously. The group as a whole offered fine work, beyond and above that expected from a student organization. It was a really distinctive evening of music.

Commencing with a revival of the splendid Fanfare to La Péri and the dance poem of that name by Dukas, the performance moved smoothly to the Concerto for Piano and Orchestra in D minor, by Brahms, which introduced as soloist Martin Canin, 19-year-old player. He displayed a brilliance in execution and a reserved but sure feeling for style that augurs well for his coming pianistic career. The program closed with Roger Sessions' Symphony No. 1. This dissonant, strongly rhythmic work in three movements was well received by the invited audience. Mr. Morel gave efficient and admirable readings. M. C.

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NEW PUBLICATIONS

The second annual composition contest, to be sponsored by the Young People's Concerts Committee of the New York Philharmonic-Symphony Society for young people under 17 years of age who live in the New York area, has been announced by Mrs. Edward B. Wardwell, the committee's chairman. All entries must be received at the offices of the Society (113 West 57th St., New York 19), by Jan. 15, 1950. The work must be in simple musical form, from three to five minutes in length. It may be composed for piano, for piano and one other instrument, or for voice and piano. The text for any songs used must be original or in the public domain. Original screening of the manuscripts will be made by Abram Chasins and Gustave Reese. They will be joined in the final judging by Igor Buketoff, conductor of the Young People's Concerts. The award will be a certificate from the Young People's Concerts Committee. But if the composition should merit further recognition, it will be performed either by the composer or by an outstanding musician or musicians at the March 11 concert. In addition the manuscript will be published by Carl Fischer and offered for sale on and after that date. . . . The Northern California Harpists' Association has issued a reminder that all entries for the 1950 competition must be received by Dec. 31 of this year. . . .

William Schuman, composer and director of the Juilliard School, is scheduled to speak at the annual convention of the Ohio Music Education Association, at Hughes Hall on the Ohio State University campus in Columbus, Dec. 1-3. Mr. Schuman, the keynote speaker at the first general session on Dec. 2, will address the convention banquet on the subject of contemporary composing. . . . Richard Neuman has been commissioned to write a score for the documentary film, U.N. Screen Magazine, by the United Nations Film Division. Mr. Neuman has also just completed a Concerto for Timpani. . . Harms, Inc., has just published the full miniature score of Bernstein's Jeremiah Symphony. . . . The Southern Music Publishing Company, Inc., has signed contracts with Gail Kubik for the publication of his works. . . . Dr. Gaylord Yost, Pittsburgh violin teacher, has written a treatise on The Spivakovsky Way of Bowing, which has been published by Volkwein Bros., Inc.

Mack Harrell will give the first European performance of Victor Babin's song cycle, The Beloved Stranger, with the composer at the piano. The work has been published by Augener, Ltd, in London; the same firm has also just issued Babin's First String Quartet. . . . Herbert Haufrecht's When Dad Was A Fireman received its world premiere on Nov. 14 and 15 when it was played by the first pair of New Jersey Symphony Orchestra concerts under the direction of Samuel Antek. . . . During his 25-year tenure as a conductor, Joseph Wagner has directed 197 performances of 109 American scores by 66 composers, including 21 first performances. . . . Down in the Valley, by Kurt Weill, has been produced or scheduled for production by 179 different organizations in this country and abroad.

New Books

IGOR STRAVINSKY—The Man and His Music, by Alexandre Tansman. G. P. Putnam's Sons, N. Y. $3.75.

On Tansman's part, this is a labor of love. Tansman, an acknowledged composer in his own right, is a close friend of Stravinsky and a great admirer of his music. Although not a professional writer, Tansman makes his points clearly enough, if with a little redundancy. He stresses again and again that Stravinsky is not the revolutionary that he is made out to be; that, on the contrary, he has restored order where chaos threatened. He wants it generally realized that Stravinsky has nothing to do with "isms," and that music—pure music—is self sufficient. Tansman has provided some elaborate analyses of Stravinsky's technique and musical philosophy. Some of the latter will be read with interest by scholars and composers, because Tansman's theories, especially in regard to Stravinsky's so-called polytonality, are rather different from the accepted ones. Some biographical material is provided, written from the point of view of one who is virtually a member of the composer's household. On the whole, this book is pretty much for the specialist, and some of the writing demands careful reading. It is, however, a thoughtful and valid contribution to Stravinskiana.

THE STORY OF THE TRAPP FAMILY SINGERS, by Maria Augusta Trapp. J. B. Lippincott Co., N. Y. $3.50.

The story of the Trapp Family Singers is really the story of its dominating founder, the Baroness Maria Augusta von Trapp. In it she relates events in her life from the time she left a convent in Austria to become the governess of Baron Trapp's children up to the death of the Baron in America. The book is written in a sentimental manner that is not devoid of a simple period charm, and is enlivened with flashes of humor. Those who have heard the Trapp Family Singers in concert will want to read the author's account of how the group started, how it became necessary for them to pursue their hobby professionally, and how the Trapp Family Music Camp came into being.

THE WELL TEMPERED ACCOMPANIST, by Coenraad V. Bos, as told to Ashley Pettis. Theodore Presser Co., Bryn Mawr, Pa. $2.50.

This is a short book, but one that is packed full of wise advice, reminiscences and suggestions by the dean of accompanists. Bos has had a career that started in the 1890's, when he accompanied such notables as Anton Sistermans (in the premiere of Brahms' Four Serious Songs, with the composer in the audience), Zur Mühlen, David Popper, and Ludwig Wüllner. In the years to come he was to accompany a good majority of the eminent artists of his generations. Many of the fruits of his experience are present in this book, which gives valuable precepts about the niceties of accompanying, and should forever dispel the illusion that all an accompanist has to do is play notes from a printed page. If you want to know how to cover up for a singer, when to use the pedal, how to maintain balance between soloist and piano, how to handle arpeggiated chords, or what to do about dynamics, The Well Tempered Accompanist should immediately be procured.

DESIGN IN MUSIC, by Gerald Abraham. Oxford University Press. $1.

In this little paper-covered book of 55 pages, the eminent scholar, Gerald Abraham, has written five short chapters covering the nature of the problem, fugue and related methods, variations, the sonata principle and the concerto principle. His well-written little discussion is not dogmatic, and he presents concepts rather than rules. Uninformed music lovers who want to get an insight into the nature of form in music would do well to obtain this treatise.

DEEP IN MY HEART—A Story Based on the Life of Sigmund Romberg, by Elliott Arnold. Duell, Sloan and Pearce, N. Y. $4.50.

This is a fictionalized account of the life of the popular operetta composer. It is frankly sentimental, and it presents a completely idealized portrait, but most of the happenings are based on fact, and the chronology appears accurate enough. As an appendix there is a list of shows and musical numbers written by Romberg, starting with the 1914 The Whirl of the World. There also is a list of single numbers that never were used in shows, and an alphabetical list of songs with mention of the show for which they were written.

MEN AND WOMEN WHO MAKE MUSIC, by David Ewen. Merlin Press, Inc., N. Y. $3.

Ewen originally wrote this book in 1939. He claims that the present edition is overhauled, with six new additional chapters, while the remainder "has been brought up to date, freshened and vitalized with new material." There are twenty-six thumb-nail sketches of Flagstad, Traubel, Melchior, Pinza, Pons, Lehmann, Lawrence, Anderson, Peerce, Thomas, Horowitz, Hofmann, Rubinstein, Schnabel, Brailowsky, Serkin, Hess, Kreisler, Heifetz, Menuhin, Milstein, Szigeti, Casals, Piatigorsky and Larry Adler. Each essay follows the same pattern: biographical material, a touch of criticism and analysis, and human-interest material (hobbies; what the artist likes to eat; etc.).

Conductor Score

TRAUERSINFONIE, by Richard Wagner, revised for symphonic band by Erik Leidzen. Associated Music Publishers, Inc., N. Y. $1.25.

Wagner wrote this piece, which lasts about 5 minutes, in 1844 as a tribute to Carl Maria von Weber. He scored it for large wind band, basing the music on a pair of themes from Weber's Euryanthe. The present edition closely follows the original, but in the adaptation for modern concert band several parts have been added: E flat Clarinet, Alto Clarinet, Bass Clarinet, Saxophones, Euphonium, String Bass, Timpani, Tam-Tam, and Cymbals.

Scores

JUBILATION—AN OVERTURE, by Robert Ward. SINFONIETTA, by Nicolai Lopatnikoff. Associated Music Publishers, Inc., N. Y. Miniature scores, $3 each.

Ward's Jubilation is scored for piccolo, 2 flutes and oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets and trombones, tuba, timpani, piano and strings. The score is a "busy" one, boisterous and sometimes syncopated (though not in the jazz idiom). The Lopatnikoff Sinfonietta, for chamber orchestra, has the following scoring: flute, oboe, clarinet, bassoon, horn, trumpet, percussion, timpani, triangle, tambourin, cymbals, piano and strings. In the slow movement (there

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are three movements), the piano is not scored; in the outer movements, Lopatnikoff uses it almost in concerto manner, as contrasted to the Ward score, where the piano merely reinforces the texture. The Sinfonietta has some dissonantal writing and frequently a Russian flavor, and it is expertly put together.

For Cello and Piano

FIRST SONATA, by Bohuslav Martinu. Heugel & Co., Mercury Music Corp., New York.

There are three movements to this twenty-minute sonata — poco allegro, lento, and allegro con brio. It is composed in Martinu's eclectic, neo-romantic style, and is in the orthodox tradition, though with some unusual harmonies. It is music of large contours, honestly and seriously worked out. Concert cellists will like the frequent exhibitions of technique, but there is more than that to the sonata, which is not only a valued addition to the cello literature but also to music in general.

BARCAROLE, by Gabriel Fauré, transcribed by Gustave Samazeuilh. Heugel & Co., Mercury Music Corp., New York.

A footnote to this transcription states that it was made from the Ninth Barcarolle (op. 101) for piano with the consent of the composer. Samazeuilh has kept most of the piano lines intact, adding a well-integrated cello part. The piece is not easy to play, especially for the pianist. It is keyed in A minor, and is one of those long, sad melodies often found in Fauré's music.

For Flute

ORCHESTRA EXCERPTS (from Symphonies Nos. 1 to 9), by Dmitri Shostakovich. Leeds Music Corp., N. Y. $3.

John Wummer here has compiled the flute parts of all the nine (at the point of writing) Shostakovich symphonies except No. 4, which has not been released for publication. Naturally, orchestral musicians will want this edition, as will music students who have ambition to become orchestral players.

SONATA IN A MINOR, by Carl Philipp Emanuel Bach. Carl Fischer, Inc., N. Y. 60 cents.

Milton Wittgenstein has edited this fine unaccompanied flute sonata composed by Bach's most famous son. It is a typical classic work in three movements, with clearly defined architecture and broadly proportioned, pure melodies. The editing includes phrasing and breathing markings, with careful dynamic indications.

For Piano

SONATA OPUS 44, by Jacobo Ficher. SONATA, by Luis Gianneo. Carl Fischer, Inc., N. Y. $2.50 each.

Both of these editions are part of Carl Fischer's Latin American Concert Music series. Ficher's sonata received the Municipal Prize of the City of Buenos Aires in 1943. It is in three movements—Lento followed by an Allegro; Andantino; and Allegro molto. Much dissonance is present, but sections of the work, especially the slow movement, impresses as highly romantic, with a suggestion of Franckian harmonies in modern dress. The Gianneo sonata also has three movements—Allegro; Romanza; and Allegro molto. Gianneo has written a rhythmically strong work, percussive in nature, with a contrasting lyric slow movement that has traces of folk melody.

Alfred Mirovitch Studio Activities

Marilyn Meyer, artist-pupil of Alfred Mirovitch, will give a piano recital at Carnegie Hall on Dec. 28. She played at Queens College on Nov. 18 and is engaged for a recital in Scranton, Pa., early in December. Miss Meyer was heard in two programs over WNYC.

Last summer Holda Zapeda of Mexico City, another pianist from the Mirovitch master classes, was soloist with the Mexico University Symphony, playing the Chopin F minor Concerto; Sept. 6, she played the Tchaikovsky First Concerto with the San Diego (Calif.) Symphony, Fabien Sevitzky conducting. Several other artist-pupils are preparing for major contests.

The winter series of the Mirovitch Master Classes began on Oct. 30 and will continue every two weeks throughout the season. Many prominent teachers are attending as auditors.

League Honors Britten

At the Museum of Modern Art, the League of Composers gave an evening in honor of Benjamin Britten on Nov. 13. Before an audience which assembled many luminaries of music, Peter Pears sang Britten's The Holy Sonnets of John Donne, op. 35, and the first New York performance of Canticle I ("My beloved is mine and I am his") from the Song of Songs. Between the vocal groups the Fine Arts Quartet played the composer's Quartet No. 2 in C, op. 38. The program was received with great applause for the composer and his interpreters. A reception followed. H. W. L.

Two Singers Win Fullbright Awards

Lucy Kelston, American soprano, who won the 1948 auditions for appearances at La Scala, Milan, has recently been notified by the American Consul in that city that she is the recipient of a scholarship for nine months' music study in Italy. This was awarded by the United States Government under the terms of the Fullbright Act.

Another singer to receive the Fullbright award recently is Nell Tangeman, American mezzo-soprano, who has appeared widely in concert, opera and festival performances in this country.

PASSED AWAY

LOTHAR WALLERSTEIN, 66, internationally known operatic stage director, died of a heart ailment in New Orleans on Nov. 14, where he had gone several weeks previously to stage productions of the New Orleans Opera Company. Dr. Wallerstein was born in Prague, Nov. 11, 1882, and studied music and medicine, obtaining the M. D. degree, but in 1908 abandoned this career to teach piano at the Geneva Conservatory. He became stage director at the Dresden Opera, and after serving as a surgeon in World War I resumed that career with the Breslau Opera, later serving successively at Duisburg, Frankfort-on-Main and after 1927 in Vienna. He was stage director of the Vienna State Opera from that year to 1938, also staging productions at the Salzburg Festival. He was active in many other opera houses, including La Scala in Milan, Covent Garden in London, and the Metropolitan Opera from 1941 to 1946. He fled from Austria in 1938 and first went to The Hague to establish an opera school at the Royal Conservatory. Dr. Wallerstein went back to Europe after the end of World War II to stage operas in Vienna and elsewhere, and had returned from operatic engagements abroad only six weeks ago. His wife, Maria, and a sister survive.

MARGIT BOKOR, 44, lyric soprano, a former member of the Vienna State Opera, died on Nov. 9 in a New York hospital. She came to the United States ten years ago. Born in Losoncz, Hungary, the singer studied piano there and at the Bundapest Conservatory, where her voice was "discovered" and trained. She made her debut as Fidelio in Leipzig, later singing at the Vienna, Berlin and Dresden Operas, at Covent Garden and the Salzburg Festival. In this country she was engaged by the Chicago and San Francisco Operas, and replaced Risë Stevens in Rosenkavalier, when the latter was ill, for a Metropolitan Opera performance in Philadelphia in 1941. She sang the Composer in Ariadne auf Naxos with the N. Y. City Opera in 1947, and had also given recitals. Surviving are her second husband, Paul Goldschmidt; her mother; a daughter Vera, by her first marriage, and five brothers.

FRANKLIN D. LAWSON, 83, voice teacher and a former soloist in New York church choirs, died at his home in that city on Oct. 26. A native of Boston he was graduated from Columbia University with a M.D. degree and specialized in throat and allied ailments, on the staffs of New York and Polyclinic hospitals. Dr. Lawson later studied singing in Paris with Sbriglia, and fulfilled an engagement with the Metropolitan Opera in 1901-2. In 1909 he toured the U. S. as soloist with the Dresden Philharmonic Orchestra. His church posts included those at St. Bartholomew's, St. Thomas', and for 12 years at St. James' Church. In 1922 Dr. Lawson was founder of the Society for Prevention of Accidents. His book, The Human Voice, a manual of vocal training, was published in 1944. His widow, the former Pauline Nurnberger, who had served as accompanist and teaching assistant for Dr. Lawson, survives.

MRS. MARYANNA ANDERSON, mother of Katherine Anderson, Educational Representative for the Music Publishers Holding Corporation, passed away in New York recently.

PIERRE DE BREVILLE, composer, said to be the last living pupil of Cesar Franck, and himself a former teacher at the Paris Schola Cantorum, passed away in that city on Sept. 24, at the age of 88.

Christmas Songs of Quality

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High and Low

A Christmas Lullaby.....**France**
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So Appears Thy Natal Day..**Bach**
Low

Joy to the World!.....**Weaver**
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High and Low.....**Yon**

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BERNICE FROST SAYS . . .

DEVELOPING GOOD TASTE

"Why do some of the piano pupils dislike their first Bach?"—"How can I interest my pupils in Haydn and Handel?"—"Is it not possible for students to enjoy the study of the easier classics?"

These and similar questions again remind one of how very important are the first piano lessons. Not only must the procedures and approaches be correct, but the music used must always be the very best.

The only way to develop good taste is for the pupil never to hear anything at a lesson that is not good music. Folk tunes, and original melodies covering a musical range and proper interval span, will lead into themes from the masters—themes which have not been changed or altered in any way. From hearing only these fine musical phrases, the foundation is laid for the appreciation of the first classics—the pure music of Bach, Haydn, Handel and others.

Older Theories Superseded

There are a few teachers who are still of the opinion that the beginning material is not too important, as the pupils must first learn their notes and then be taught music.

Such an idea is truly shocking. We are not teaching notation as such, but are definitely teaching music from the very first lesson; and only through this means can the pupil be given the taste for good music.

The combination of musical sounds found in the classics should not require a readjustment of listening but only foster a keener listening, plus added enjoyment.

More time and analysis should be given to the beginning materials from the *musical* standpoint. One need never fear for the pedagogic value if the musical value meets the required standards.

The answer to the above questions can only be that the pupils were not exposed to sufficiently good music, suitable to develop the proper hearing responses necessary for the appreciation of the classics.

First Solos

Will you give a short list of newer solos for grade one in the key of D major? Why are pieces in this key difficult to find? D. V., Texas.

Why there should be a limited number of easier pieces in the key of D major I do not know; but the following are newer publications and will fill your needs, I am sure: The Kitchen Clock, Stilwell, pub. by Summy; Marionettes, by Robinson, pub. by Creative Press; Little Lame Duck, by Lipscomb, pub. by Willis; and for early grade two, Murmuring Fountains, by Bragdon, pub. by Willis.

Double Thirds

What do you think is the best way to introduce double thirds to an early advanced student who has had no double third playing at all? Her hand is weak and finger independence wobbly and insecure. K. D., Iowa.

Under your special conditions, begin with a set of two double thirds, for example, key of G (because it lies high enough for the arm to be free), playing A and C with second and fourth fingers, followed by B and G played with third and first finger.

This is really a double third trill. Practice slowly, with slightly rolling wrist but firm finger tips. Do this exercise up and down the tones of the G Scale, using various rhythms.

Recital for Five-Year-Old

Should a five-year-old boy be permitted to give his own recital? The boy is not a prodigy but plays many easy first grade pieces well. His parents are sensible, and are not urging this, but the boy himself has asked to give his own program. What do you advise? D. D. N., Fla.

You are fortunate to have understanding parents in the case of a young lad who evidently has unusual ability.

There is no reason for not having this program, and every reason under the circumstances to have it. Make it a simple affair, given preferably in a home or small recital hall. The experience should be a pleasant one for the child and a most satisfying one for the parents and teacher.

Haydn Sonatas

Is there any one edition that can be recommended for the Haydn Sonatas? There are so many different collections without seemingly much difference in them. P. Y., Utah.

There are many editions of the Haydn Sonatas. Though some of the better editions are not easily obtained, you will find the Peters Edition very satisfactory.

NEW MUSIC FOR THE TEACHER

Reviewed by HENRY HARRIS

For Piano

POPULAR PIANO PATTERNS, by Stanford King, 35c each. These are 10 pieces in various popular styles of the day, with catchy tunes and rhythms. Each 2 pages, with such titles as Basin Street Boogie or Congo Bongo, and easy enough for a 2nd grader. YOUR MUSICAL STAMP ALBUM, arr. by Maxwell Eckstein, 90c. 13 famous melodies by composers who have been commemorated on stamps by as many countries. Biographical and philatelic text by Harry Henneman, and interesting proof that musicians can rank in importance with statesmen. The pupil's interest in the composer's background should be quickened by this presentation. Arrangements of the pieces are Grade 3-4. NIGHT AT THE ALHAMBRA, by Lewis Brown, 35c and BOOT DANCE, by Bobbs Travis, 40c. Both for grade 2, the first is Spanish in effect with a minor melody in the bass register and a triplet on the accented beat. The second has strong rhythmic feeling and decisive staccatos, and contrasted sections in A minor and A major. BUTTERFLY WINGING, by Forest M. Shumaker, 50c. The right hand trips along with partly chromatic scale passages in graceful mood, against an easy left hand in ¾ time. Grade 3. Carl Fischer, Inc., N. Y.

EVENING IN THE COUNTRY, by Bartok, SONATINA by Kabalevsky, and PRELUDE IN B♭ MINOR, by Liadov, 20c each. The last is beautifully elegaic in mood, and calls for both melody and sustained chords in one hand. Grade 4. The others are grade 2-3, and are interesting additions. The Bartok piece alternates a short contemplative section with a lively dance-like portion. The Sonatina is a little scherzo, being but one movement, with a gay right hand accompanied by triads and simple chords. Each piece only 2 pages. Century Music Pub. Co., N. Y.

RITUAL FIRE DANCE, by De Falla, $1. An arrangement for grade 3 or 4, by Felix Greissle, of this most famous piece. The piece is not radically changed, but commendably set for the hands of a younger player. J. & W. Chester, Ltd., London, and Edward B. Marks Music Corp., N. Y.

MUSICAL ALPHABET RHYMES, by Edward E. Confrey, 60c. 16-measure songs with very easy accompaniment, each describing a letter of the alphabet. A new way to teach the ABC's, and the rhymes of the songs are frequently humorous. Miller Music Corp., N. Y.

For Piano Duet

PAVANE, by Ravel, ENTR'ACTE FROM CARMEN, by Bizet, TROIKA RIDE, by Tschaikowsky, arr. by Kraft; POLONAISE IN AB, by Chopin, arr. by Guenther and POLONAISE by Richard Wagner, 20c each. A grade 3 player can manage both 1st and 2nd part here, in these familiar pieces. Each piece has been somewhat shortened. The Wagner piece was originally composed for this setting. Century Music Pub. Co., N. Y.

For Voice

COTTON MATHER, 60c and BLUE WATER, 75c, by Gene Bone and Howard Fenton. Set to poems by Stephen Vincent Benet and E. Louise Mally, both songs achieve a convincing wedding of music and words. The first tells of the witches of old Salem with grim humor, the second has a sweeping melody which rises against the piano's arpeggios to a grand climax as it describes love's memory. The first in medium voice, the other high or medium. THE NEWS CAME, by Jacques Wolfe, 60c. A description of the mystrey of nature's working, with a simple moving line of melody and sustained accompaniment. Medium voice. ONE DAY, by Thora Hinshaw Seaton, 40c. But 2 pages, with a slow majestic melody which tells of a prayerful waiting for a missing love. High or medium. THE TURNING TIDE, by Del Arden and Stewart Wille, 60c. This has all the brilliance of a finale, with its dramatic intensity, climax in the high register, and surging accompaniment. It relates the agitated longing for an absent one. High voice. Carl Fischer, Inc., N. Y.

For Violin

VIOLIN SCHOOL FOR BEGINNERS, by Frigyes Sandor. Subtitled "Musical ABC's," this is a thorough primer for the first year and longer, presenting its method with folk-song material rather than dull exercises, canons, chorales, etc., and a second part for the teacher to play. In all, 125 exercises. Cserepfalvi, Budapest.

FIDDLER'S HOLIDAY, by George Bornoff, 75c. These are almost 50 pieces, popular with a youngster because he will have sung them many times in school, affording recreation to his violin study. All in 1st position, arranged by Don Wilson, with Mr. Bornoff's bowings and fingerings. Carl Fischer, Inc., N. Y.

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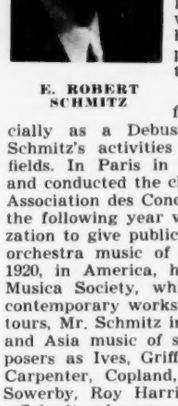

E. ROBERT SCHMITZ

SAN FRANCISCO. — The Schmitz School of Piano, founded 30 years ago by the late E. Robert Schmitz, is carrying on a program of musical progress and idealism of purpose with a spirit instilled from its beginning. Mr. Schmitz, who died in September, 1949, has left his principles as a tradition for the school.

An eminent performer, known especially as a Debussy interpreter, Mr. Schmitz's activities reached into other fields. In Paris in 1912 he established and conducted the choral and orchestral Association des Concerts Schmitz, which the following year was the first organization to give public presentation of the orchestra music of Darius Milhaud. In 1920, in America, he founded the Pro Musica Society, which also performed contemporary works. In his own recital tours, Mr. Schmitz introduced to Europe and Asia music of such American composers as Ives, Griffes, Virgil Thomson, Carpenter, Copland, Cowell, Gershwin, Sowerby, Roy Harris, Still, Whithorne.

Schmitz also was the author of articles and books, including one completed in the first draft shortly before his death. His associates are assembling the manuscript, which features analytical and interpretative considerations of the entire piano works of Debussy. Two other Schmitz-inspired books, a history of Pro Musica Society by Frederic Burrous, and a treatise on piano interpretation, are nearing completion. As a composer, Mr. Schmitz's last work was his Concerto, played by the NBC Symphony last year.

The school's leadership is now in the hands of Mme. Schmitz and Mr. and Mrs. Jean Leduc.

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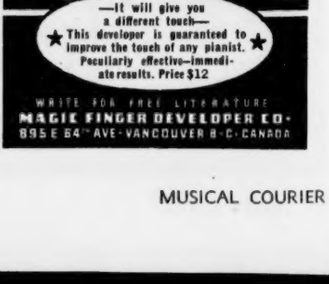
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IN SCHOOLS and STUDIOS

Cleveland Institute's Modern Series

The Cleveland Institute of Music, Cleveland, is presenting three Programs of Contemporary Music in Willard Clapp Hall. The first took place on Nov. 2 and Milhaud's Suite for Woodwind Quintet La Cheminée du Roi Rene, played by Maurice Sharp, flute; Harvey McGuire, oboe; James Rettew, clarinet; Frank Broul, French horn, George Goslee, bassoon; Sonata for flute and piano, performed by Mr. Sharp and Marianne Mastics; the Bela Bartok Sonata for two pianos and percussion, with Beryl Rubinstein and Arthur Loesser at the keyboards, and Cloyd Duff and Emil Sholle (guest artist), percussion. The second program will be on Jan. 25 when Marie Simmelink Kraft, mezzo-soprano, sings Das Marienleben by Hindemith, with Marianne Mastics at the piano; Marcel Dick will conduct L'Histoire du Soldat by Stravinsky, with James Rettew, George Goslee, Merritt Dittert, Alois Hruby, Cloud Duff, Joseph Knitzer, Jacques Posell. Bloch's Piano Quintet will be given on the third program, played by Arthur Loesser, Joseph Knitzer, Kurt Loebel, Fred Funkhouser, Ernst Silberstein; and Pierrot Lunaire by Schönberg, with Beryl Rubinstein, Joseph Knitzer, Muriel Carmen, Ernst Silberstein, Maurice Sharp, James Rettew. Catherine Carter will be the voice and Marcel Dick the conductor, in the first performance in Cleveland of this work.

Queena Mario Singers Heard

Singers from the studio of Queena Mario are appearing extensively. Frances Bible sang Octavian in Der Rosenkavalier, the opening performance of the New York City Center Opera in Chicago on Nov. 23. Miss Bible sang this role five times during the company's New York season. She has been engaged for a concert version of the opera with the San Francisco Symphony under Artur Rodzinski, Jan. 19 and 21. Dorothy Stahl, a finalist of the Metropolitan Auditions of the Air in 1947 and a singer with the Chautauqua Opera this past summer, will make her New York debut at Town Hall on March 11. Frederick Heyne appeared in Philadelphia during the week of Nov. 28 in three performances of Offenbach's La Perichole given by the Repertory Company of Concert and Operas under direction of Maggie Teyte. Elsie Goldberg was soprano soloist with the Brown University Orchestra, Providence, R. I., on Nov. 18. In the spring the Catholic Junior League of Scranton, Pa., will present Ann Farrell, mezzo-soprano, in concert. Suzanne Lake, mezzo-soprano, made her television debut over WJZ-TV on Nov. 1 in Market Melodies.

Louise Jenkins Artists Presented

Four singers of Louise Jenkins' Young Artist Group appear regularly as soloists in the concerts given monthly by the Equitable Life Choral Society, and all were soloists in a Town Hall concert last May. They are Maureen O'Brien, Madeline Moore, Evelyn Downey and Ellen Morrison. Miss Moore was soloist at the Society's national convention in Atlantic City. Blanche Flexser completed two months' engagement as soloist at Camp Eden, Cold Spring, N. Y. She sang three times a week, also appeared in plays. Mildred Davis was engaged for the choir of a New York church. She is one of the teen-age group of the studio, but has already been a soloist in a Brooklyn church for two years. Elizabeth Trczinski is another promising teen-ager, chosen for the graduation exercises of her high school; she also sings in a choir.

Debussy Music School Scholarships

Ireyne Starikoff, director of Debussy Music School and faculty member of the National Guild of Piano Teachers, announces auditions for two half-scholarships for piano for the 1950 school year at the Debussy Music School.

UP AND DOWN THE GUILD KEYBOARD

New scholarships are coming to Guild Diploma Winners. Announcements of two to be awarded will be made in January.

Three pupils entered for years in Guild Auditions by their teacher, **Mrs. Anna Verrilli** of Bridgeport, have won scholarships: her daughter, **Norma Verrilli,** received the Fuller scholarship of $500, and **Elsie Prospera Cocco,** a $250 scholarship, both at Julius Hartt School of Hartford, Conn.; and **Olga Antunuck** also received a $250 scholarship at New England Conservatory in Boston.

Miriam Landrum, Guild Chairman at Austin, is responsible for the popular Guild Medal for summer study. Each year the medal will portray one of the great masters of the piano, and that for 1949 is, of course, Chopin.

Adi Bernard is playing on many radio programs and is having considerable success in television.

Thirty members of the National Fraternity of Student Musicians, all pupils of **May Etts,** attend in a body the Young People's Concerts of The Little Orchestra, Thomas Scherman conducting. Three Guild Teachers in Miami have organized a group consisting entirely of NFSM members (the student Fraternity are those who take part in the Guild Auditions) and they are planning an ensemble recital at the city auditorium. **Mrs. Lena Cline** is general chairman.

Marguerite Harman, of Cedar Falls, Wash., is sending out successful scholarship winners. **Margaret Benedict** has a $525 scholarship at Juilliard School. **Lorna Wallace** has a complete scholarship at Willamette University as music major. Both have been in Guild auditions for years.

• • •

How many piano teachers are ready to play fifteen difficult pieces for the Collegiate Diploma of the Guild? How many go further and win the Artist Diploma? How many can do this after forty years of teaching?

Rise and salute **Mrs. Philip Speir** of Greenville, Ala., who has done all this and whose pupils have won scholarships (previously announced), including one of $1,400 from the Eastman School of Music.

Mrs. Speir is past president of Alabama Federation of Music Clubs, a member of Delta Kappa Gamma and the American Guild of Organists, and chairman of National Guild of Piano Teachers at Greenville.

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Allen Rogers, who holds the Guild Artist Diploma and is a long-term pupil of Carl Friedberg, is on an extensive Western tour with Chloe Owen under Columbia Artists Management.

A sturdy little veteran of Guild auditions, although only ten years old, is **Carol Mont,** pupil of **Esther Bernstein** of Brooklyn. Carol is appearing over WABC television and recently played the Haydn Concerto, Kleisinger conducting, for an audience of a thousand at Lake Mahopac.

Lewis Lane, founder of NBC Research Department, is presenting his lecture, "The Unknown Chopin," from coast to coast.

The Civic Federation of Dallas presents the Dealy Award of $250 and other awards of $50 to Young Artists March 3. Deadline for entry is Jan. 12. Texas residents and students from elsewhere studying in Texas are eligible. For information write 2419 Maple Ave., Dallas 4, Texas.

Guild composers announcing publication of new issues are **Silvio Scionti, Helen Boykin, William O'Toole, Ed McGinley** and **Sister Mary Marcus, O. P.**

G. W.

THE LaSALLE QUARTET of Colorado College: l. to r., Walter Levin, first violin; Peter Kamnitzer, viola; Jackson Wiley, cello; Henry Meyer, second violin. *(Photo—Knutson-Bowers.)*

LaSalle Quartet to Give New York Series

COLORADO SPRINGS, COLO.—The LaSalle Quartet, appointed resident quartet of Colorado College this fall, gave their first concert of the season on Nov. 9, in the theater of the Fine Arts Center here. The program included Bartok's Sixth String Quartet. The members are also members of the music faculty.

It is the college's policy to make the concerts of the LaSalle Quartet easily available to other music centers throughout the region. The organization will be heard in April in a series of concerts in and around New York City. Members of the quartet are Walter Levin, first violin; Henry Meyer, second violin; Peter Kamnitzer, viola, and Jackson Wiley, cello. The group was formed in 1946 at the Juilliard School of Music, and performed for three years in the east.

Mechanical Device Aids Finger Development

As an aid to beginners and advanced piano students in overcoming technical difficulties, Charles T. Marsh, of the London Conservatory of Music, has patented an appliance called the Magic Finger Exerciser. The device is equipped with finger rings for all fingers and thumb with attached elastic readily hooked on wrist strap; wrist strap (adjustable), to which arm elastics are attached; and arm elastic with adjustment to permit the proper tension. It can be changed from one hand to the other. It has been in use by American pianists for several years.

Theater Wing Contest

For the third consecutive year, the American Theater Wing Concert Award Competition will be held for the benefit of all Wing singers who have been enrolled for two or more sessions. The winner receives a debut recital in Times Hall.

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CONVENTION!
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"Ten Commandments" Outlined For String Instrument Study

The sometimes thorny path of musical progress may be smoothed for the student, if he or she realizes a few "short cuts" to correct procedure. This is the opinion recently expressed by Kemp Stillings, violinist and teacher of that instrument, who studied with two famous masters—Joachim and Auer—and who is now giving to young artists the results of her mature knowledge of string playing.

"There is often a time in the development of the student when progress seems to stop," said Miss Stillings. "The teacher must have the ability to diagnose the cause. This presupposes not only the knowledge of any muscular trouble but also an intuitive feeling for some possible psychological lack. The following points are important in achieving a successful result:

"Tying up theory and harmony all along the way with all technical studies. Too often the player of the melodic line ignores the connection of his solo part with the whole structure of the music, also the fact that his single notes are part of a chord. This musical knowledge must not be neglected, but developed simultaneously with the actual playing of the instrument. The musical development must connect with the technical gains.

"Developing rhythmical inflection and rhythmic flexibility is also vital. Ensemble playing should be started at the earliest possible moment even in the simplest form.

"One should teach carefully how to practice. Too much time is wasted by ignorance of what to do.

Ten Rules for Practice

"It is essential to develop qualities of character as well as technical perfection, if ultimate achievement is to be attained. The ten most important considerations are these:

"First, concentration. Listen intently to every sound produced, trying to achieve perfect intonation and the quality of tone desired.

"Second, control. Practice slowly. This does not mean to move slowly, but to remain sounding the note until the moment of command. It means the motion taking place will be as fast as its ultimate speed; but that the wait between motions is long enough for criticism and preparation. In order to do this, everything is practiced in a meticulous, enlarged rhythmical pattern, correct in the tiniest detail. Therefore slow tempo, quick thinking and lightening movement are necessary.

"Third, consistent continuity. Practice each day regularly; that is, follow a weekly pattern—same hours and same amount of time on same days. This helps to build habits of quiet mood as well as muscle, and makes the work more important than unimportant things which tend to destroy effort.

"Fourth, good judgment. Any feeling of discomfort or pain in playing should be regarded as a danger signal. Try to analyze what is the cause of the difficulty and take the problem to the teacher. Use common sense. Compare with other similar motions made in carrying out other actions such as in tennis, swimming, walking, etc., and discover the natural way.

Integration Is Vital

"Fifth, co-ordination. Make the music lead. Study the piano part, feel the color of the chords, the mood of the rhythms, and realize that the melodic line is but a small part of the entire structure of the composition. Make the playing an integrated part of the whole.

"Sixth, memory. Memorize something each day. Things should be memorized in three ways: first by ear; second, by mental, visual knowledge of the score, and third, by repetition until finger or physical memory occurs. Play regularly with the piano. This builds the repertoire and keeps what has been learned fresh and clear. As in speaking a language, unless what is acquired is used, one is apt to forget.

"Seventh, discrimination and choice. Learn when to practice and when to play. Choose carefully what to study—for your own taste, for pleasing the listener, for purposes of development. Play something suitable to your own style and suitable for performance.

"Eighth, attitude. Practice with a feeling of enjoyment and definite achievement. Be critical of effort but keep a firm faith in the fact that you are creating beauty. Try not to allow discouragement to enter the work, but take each change as a matter of course.

"Ninth, elimination. Have a definite program with which to work, and do not waste time in useless effort and chance playing. Scrap waste motions.

"Tenth, completion. Keep the perfection of the finished goal, the achievement of beauty, continually in mind. As the artist refers constantly to his model, compare regularly with your own mental concept of what you are trying to reproduce. Try to reproduce mentally and physically the sounds which the imagination has created. Refer constantly to the completed conception. This is *most* important!

Importance of "Release"

"In my teaching of the technic of the instrument, I stress the idea of effort and release—the *up* of a motion being the effort, and the *down* (following the law of gravity) the release. Realize that there cannot be another *up* until there has been the *down* of release between motions. Very often there is a misconception as to what is the 'effort' motion, and this results in untold technical difficulty.

"I could continue with many more ideas, but this probably covers enough ground," said Miss Stillings in conclusion.

"As may easily be seen, there is great mental training for every child's development, whether he be especially musical or not."

Rochester Players at Cornell

ROCHESTER, N. Y. — The Rochester Chamber Players, Carl Fuerstner director, gave a guest performance on Nov. 20 at Cornell University in Ithaca. The Willard Straight Memorial room, where the concert took place, was filled to the rafters. The concert was the best attended event devoted to contemporary music in the history of the University.

Performed were the following works: Toccata for viola, trombone, percussion and piano by Byron McCulloh (world premiere); Duet op. 15 for clarinet and viola by Nicolai Berezowsky; Pavane and Marcietta for viola and piano by Carl Fuerstner, and Bartok's Sonata for two pianos and percussion. Participants were John Huggler, clarinet, Melvin Berger, viola, Byron McCulloh, trombone, Harvey Biskin and Alan Abel, percussion. Mr. Fuerstner and Walter Hartley, piano. Because of the success of the evening a re-engagement of the group for a second date under the same sponsorship followed. Mr. Fuerstner will play Beethoven's Fourth piano concerto with the Eastman School Little Symphony, Frederic Fennell conducting, on Jan. 8, 1950.

Philadelphia Conservatory Opens Concerts

The season's first faculty concert of the Philadelphia Conservatory of Music, Maria Ezerman Drake, director, was held on Nov. 21 at the New Century Club, Philadelphia. Those appearing were Elsa Hilger, cello; Agnes Davis, soprano; Boris Koutzen, violin; with Allison R. Drake at the piano for the first two, and Dorothea Persichetti for Mr. Koutzen. The last number was Trio by Persichetti, played by Miss Hilger, Mr. Koutzen and Mr. Drake.

SCHOOL NOTES

Effa Ellis Perfield gave two courses for piano teachers at the Hotel Kings-Way, St. Louis, Oct. 24-28. Both courses were based on Trinity Principle Pedagogy.

Hilda Crevenna, mezzo-soprano, new member of the voice department, gave a recital at the New York College of Music. Otto Herz was at the piano.

Bernice Frost spoke at the Georgia Music Educators State Conference, Atlanta, Ga., on Nov. 25, giving a morning and an afternoon lecture.

Twenty students of Margaret Bristol, ages from 13 up, recently gave a program of songs at Carnegie Recital Hall. Choruses, trios, quartets and soloists sang music from Verdi and Puccini to Friml and Romberg. They presented an evening of music at Sloane House on Nov. 14, and will sing at Marble Collegiate Church on Dec. 15. On Dec. 22 they broadcast over WNYC.

Charlotte Beit, for years a pupil of Kate Bertram, has returned from Zurich, Switzerland, where she gave a Lieder recital. Miss Beit is to give a New York recital on April 2. Madeleine Gari, another Bertram singer, who belongs to the New York City Center Opera, recently appeared before the Hungarian Society. She and Miv Sacks, who takes leading tenor roles with the Gilbert and Sullivan Players under Arnold Spector, gave a song and duet recital on March 4 in Carl Fischer Concert Hall.

Horace Britt has recently been appointed professor of cello at the Music School of the University of Texas. He has formed there the Britt Trio and will tour with it this season. The other members are Alfio Pignotti, violin, and Al Gillis, viola. Helen Haupt, pianist, appears as assisting artist with this ensemble.

Maurice Levine, conductor of the Kurt Weill musical play, Lost in the Stars, has resumed conductorship of the Symphonic Workshop at the 92nd St. YM and YWHA in New York. Players of orchestral instruments were invited to audition for the ensemble, which gives its first concert on Dec. 19 in Kaufmann Auditorium.

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